

# The Inland Printer

VOLUME 75 SEPTEMBER NUMBER 6  
1925

THE LEADING  
BUSINESS AND TECHNICAL  
JOURNAL OF THE WORLD  
IN THE PRINTING AND  
ALLIED INDUSTRIES

RESSINGER

# Bond



## *Papers in Stock*

**18 Standardized Brands  
415 Items**

Finishes (11 in all) and Colors  
to meet every need as well as  
individual preference

You can find in our stocks papers suitable for every Bond Paper requirement. Our brands embrace a wide and useful range of grades, weights, sizes, colors and finishes. Sample sheets, envelopes, sample books, suggestions and prices furnished upon request.

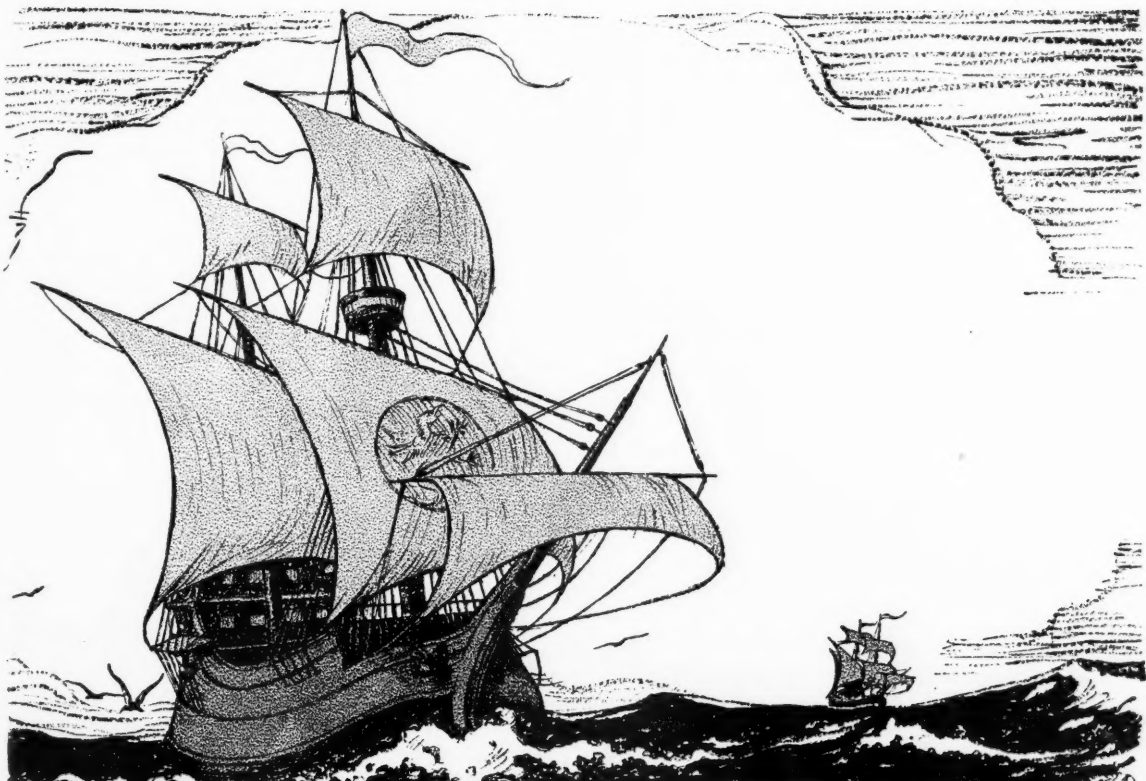
**THE PAPER MILLS' COMPANY**

*Paper Merchants : Envelope Manufacturers*

517-525 South Wells Street, Chicago

Telephones Harrison 8000





# ATLANTIC BOND

LETTERHEADS and office forms printed on ATLANTIC BOND cost only a few cents more per thousand than the cheapest bond paper you can use. If you do not know how much extra quality that few cents buys, it must be because no one has asked us to put your name on our mailing list.

ATLANTIC BOND is made in white and twelve colors, and four finishes—all tub-sized, and all identified by a *genuine* watermark, made with a dandy roll.

EASTERN MANUFACTURING COMPANY  
292 MADISON AVENUE, NEW YORK



J. L. FOX  
8

INSURE CONTINUED PROSPERITY  
By Cutting Costs with  
**HORTON VARIABLE SPEED PULLEYS**

They provide "*A Speed for Every Need*"

BY THE SIMPLE MOVEMENT OF A CONVENIENTLY PLACED HAND LEVER  
**YOUR PRINTERS SUPPLY HOUSE SELLS THEM**

Products of the HORTON MANUFACTURING COMPANY, Minneapolis, Minn., U. S. A.

**Morgan Expansion Roller Trucks**

for JOB PRESSES

Can be expanded to fit new roller with equal ease.  
NOISELESS—EFFICIENT

They Save 50%  
of Your Ink

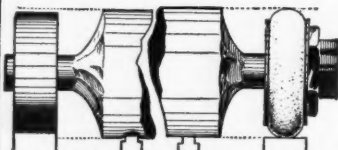
Prices at your dealers:

Set of 6  
8 x 12 C. & P., \$7.70

Set of 6  
10 x 15 C. & P., 7.70

Set of 6  
12 x 18 C. & P., 8.80

Set of 8  
14½ x 22 C. & P., 11.00



A new roller with regular steel truck—showing effect of pressure on type. Brass rule would cut the rollers to ribbons.

The same roller raised to exact type height with Morgan Trucks. Insure clean printing without cutting of rollers.

LENGTHENS LIFE OF ROLLER.  
USER REFERENCES ON REQUEST.

**Morgan Expansion Roller Truck Co.**

Ask your dealer or send direct.

100 N. Larchmont, Los Angeles, Cal.

*The INLAND PRINTER*

Vol. 75, No. 6 HARRY HILLMAN, Editor-in-Chief September, 1925  
MARTIN HEIR, Associate Editor

Published Monthly by

**THE INLAND PRINTER COMPANY**

632 Sherman Street, Chicago, U. S. A.  
New York Advertising Office, 41 Park Row

TERMS—United States, \$4 a year in advance; single copies, 40c.  
Canada, \$4.50; single copy, 45c. Foreign, \$5 a year; single copy, 50c.

Entered as second-class matter, June 25, 1885, at the postoffice at Chicago, Illinois, under act of March 3, 1879.

**The Brackett Double Head Stripping Machine**

*A Profitable Machine for Edition Binders, Check Book Makers, Blank Book Makers, Library Binders and Catalogue Publishers*

With the Brackett Stripping Machine you eliminate inconsistencies in bookbinding by reinforcing the vital parts, and in doing that you build your business beyond competitors.

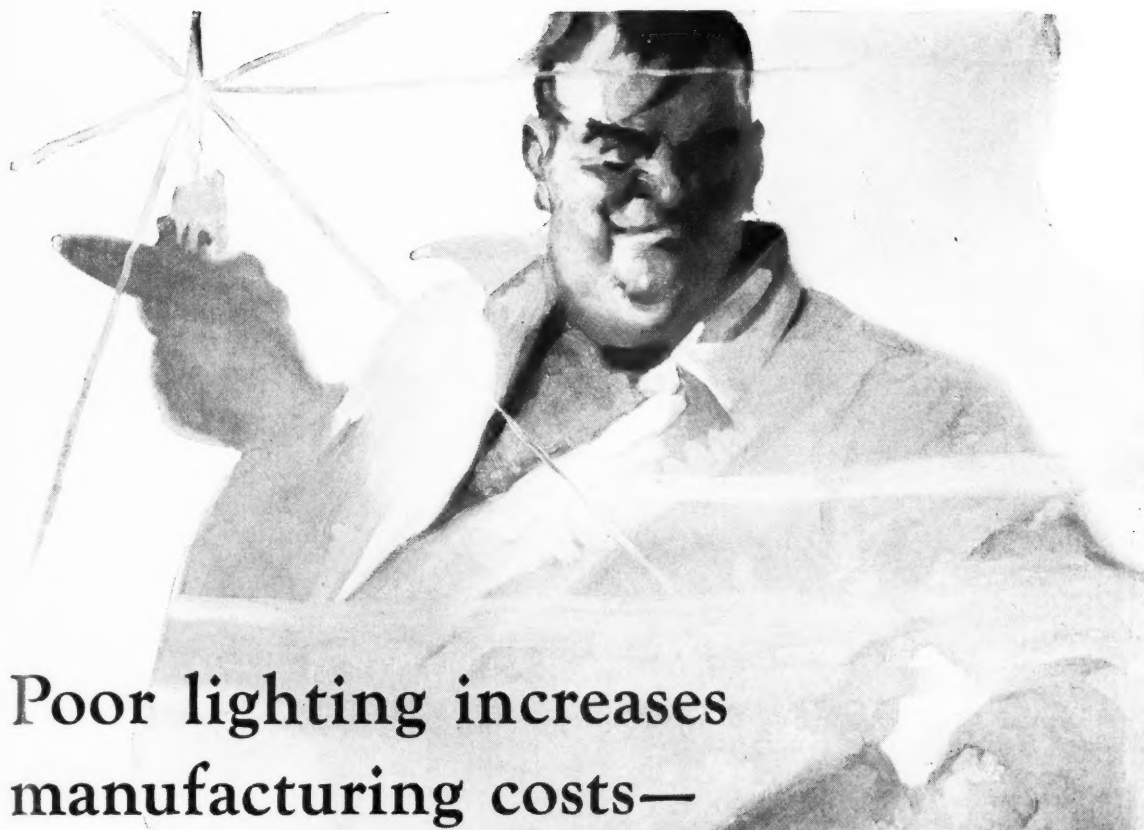
This wonderful machine does perfectly what is difficult and laborious by hand. It will strip side-stitched school books, end sheets, library and tight joint end sheets with the cloth joint visible; half-bound and full-bound end sheets, reinforces side-stitched or sewed paper-covered catalogues between cover and outer sections; reinforces in the center of sections; strips tailor sample books; will hinge or guard folded maps. It will apply a strip of paper or cloth to

the backs of tablets, quarter-bound check books, pocket checks, composition books, drafts, tariffs, in fact, it will strip any style of side-stitched books which have flat backs or any style of saddle-stitched books which have sharp or convex backs. It will put a strip from 1.2 inch to 3 inches wide in the center of any size sheet up to 28 inches, or it will take cardboard and tip a strip of cloth or paper on the end. It will reinforce loose-leaf index sheets.

**THE BRACKETT STRIPPING MACHINE CO.**

TOPEKA, KANSAS, U. S. A.





## Poor lighting increases manufacturing costs—

### *Good lighting lowers them*

Good lighting is as essential to low cost production as up-to-date machines and skilled workers.

Only 75% of all working time is spent under daylight: - 25%, under artificial lighting.

Yet four of every five plants are poorly lighted. Is your plant one of these four?

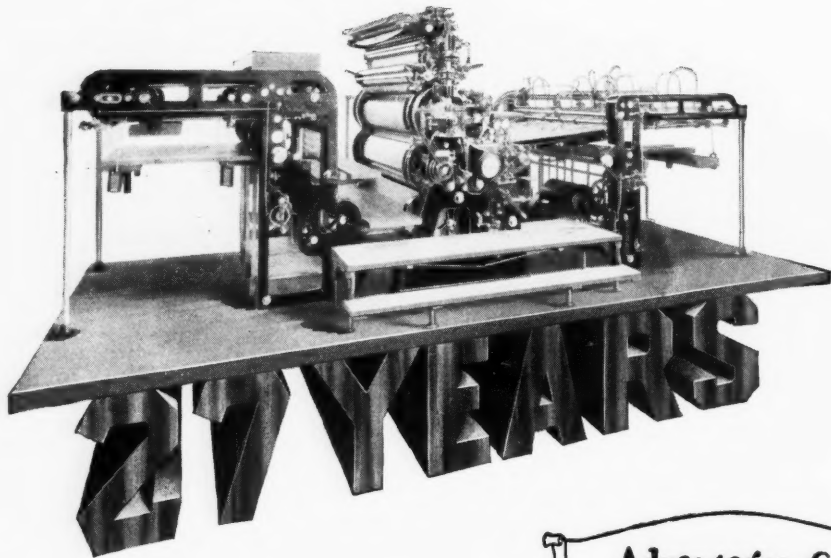
Good artificial lighting in your plant will give a 15% increase in production or its equivalent in lowered manufacturing costs.

To learn if your plant is properly lighted, get in touch with your local electric service company, electric league or club. Without any obligation to you, they will study your lighting needs and recommend improvements that will effect economies in your plant.

*Remember: even 200 watt lamps  
in proper reflectors on ten foot centers  
give less than 1% of daylight.*

**INDUSTRIAL LIGHTING COMMITTEE**  
NATIONAL ELECTRIC LIGHT ASSOCIATION  
29 WEST 39TH STREET  
NEW YORK





## The Product of 27 Years

For 27 years, Harris engineers have studied the offset principle.

Their experience has been built into the present day Harris Offsets.

Less experience, or a less specialized experience, would have meant a vastly different machine—because you cannot crowd experience. Experience is one thing that comes only with so many days, so many years, of concentrated effort.

Buy thoughtfully—consult any Harris representative.

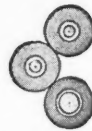
The Harris Automatic Press Company  
*Pioneer Builders of Successful Offset Presses*  
 New York Cleveland Chicago

### Advantages of HARRIS OFFSET PRESSES

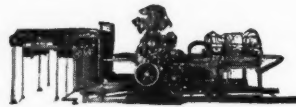


Low cost of medium large runs and up.

Speed of running—  
an impression every revolution.



Ideal for Direct by Mail work. Offset emphasizes selling points, bulks up, withstands mailing and folds well.



Built in standard sizes, from 22 x 34 to 44 x 64. Two 2-color models.

# HARRIS

offset  presses

QUALITY WITH LARGE OUTPUT



# The men who know say



WILLIAM A. RENKEL



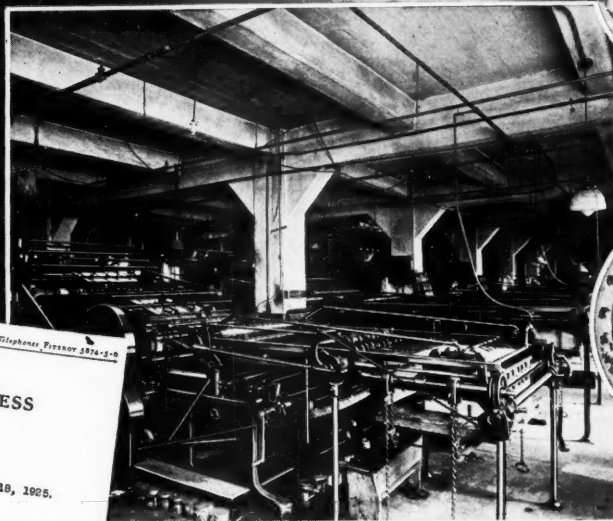
"A very effective feeder, giving us entire satisfaction."  
ROBERT J. ERLER,  
Foreman Pressroom.



"The way this feeder registers surprises me. Nothing better."  
GEORGE F. ROSS,  
Pressman.



"No worry about marking when backing up wet sheets."  
JOHN B. GREINER,  
Pressman.



Complete Printing Plant — Day and Night Service — Telephone Factory 5874-2-0

**THE STIRLING PRESS**  
Producers of Illustrated  
CATALOGS BOOKS &  
SALES LITERATURE  
318-326 West 39th Street  
New York

March 18, 1925.

Dexter Folder Company,  
28 West 23rd Street,  
New York City.

Gentlemen:-

It is with pleasure we make the following statement.

Our Pressroom and Bindery are completely equipped with Dexter Automatic Feeders both of the Cross and Dexter File type.

Production is the big question in the printing industry today and every modern plant should be equipped with automatic machinery. The simplicity with which changes can be made on Dexter and Cross Feeders is in itself an outstanding feature and we are glad to say that this equipment has given entire satisfaction.

Very truly yours,  
THE STIRLING PRESS  
William A. Renkel  
Superintendent

WAR/C

Estates Research Planning Writing Composing Editing Designing Stone Drums Distribution

The Unanimous Approval of the  
PRESSROOM  
and  
MANAGEMENT  
of

THE STIRLING PRESS, New York, N. Y.

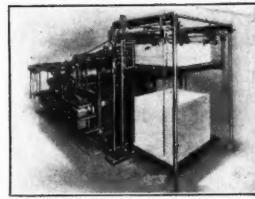
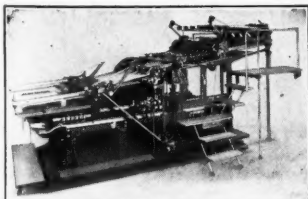
DEXTER FOLDER COMPANY

28 WEST 23RD STREET - - - - NEW YORK CITY

77 Summer St.      528 S. Clark St.      811 Prospect Ave.  
Boston, Mass.      Chicago, Illinois      Cleveland, Ohio  
Lafayette Bldg., 5th and Chestnut Streets, Philadelphia, Pa.  
2017 Railway Express Bldg., St. Louis, Mo.

**Agents**

H. W. Brintnall, San Francisco and Los Angeles  
E. G. Myers, Dallas, Texas  
Dodson Printers' Supply Co., Atlanta, Ga.  
T. W. & C. B. Sheridan Ltd., London, England, E. C. 1  
(Distributors of Dexter Folders and Pile Feeders in Great Britain)  
Toronto Type Foundry Co., York & Wellington Sts., Toronto, Canada



FOLDERS    FEEDERS    CUTTERS    STITCHERS    BUNDLING PRESSES

Please Mention THE INLAND PRINTER When Writing to Advertisers.







*Interviews with Royal Pressmen*

# Ah!

*and this from  
Chicago too*

**A. W. FIELD** is pressroom executive for the big Bear Brand Hosiery Company, Chicago and Kankakee. And for their work they *must* have the most dependable, accurate label plates that money can buy. For years and years they have been loyal ROYAL customers.

Read what Mr. Field has written us under date of July 7, 1925.

*Gentlemen:*

*We expect a great deal from ROYAL ELECTRO-TYPES and they can always be relied upon to deliver all that we have a right to expect.*

*The accuracy, ease of make-ready and durability that are built into ROYAL ELECTROS, backed by ROYAL SERVICE, have taken much of the uncertainty out of the printing game.*

*Yours very truly,*

*A. W. FIELD.*

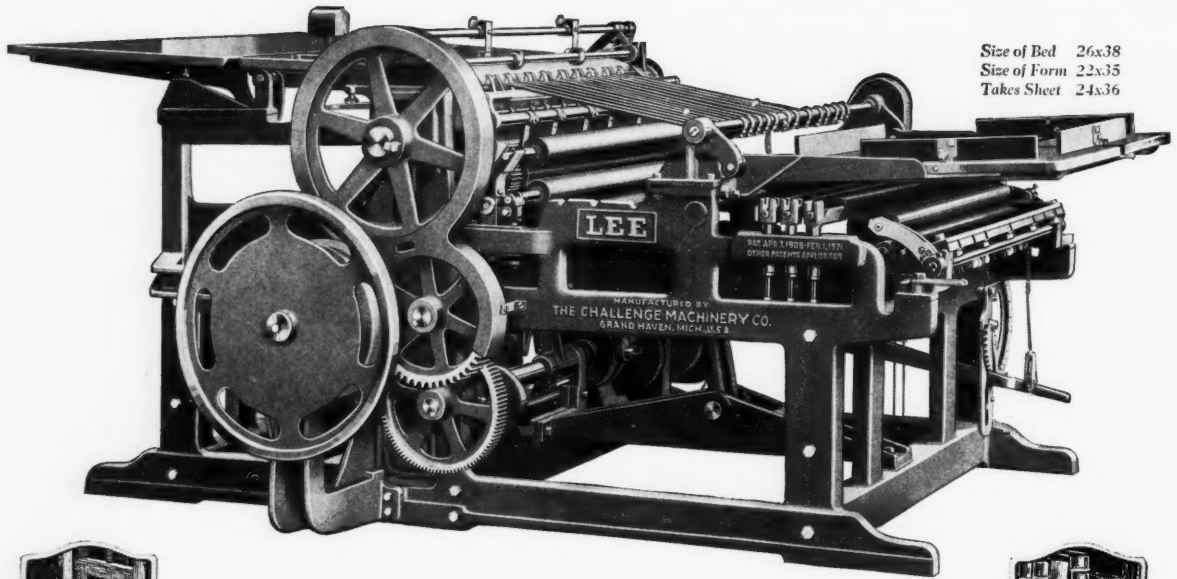
## Royal Electrotype Company

BOSTON OFFICE  
516 Atlantic Ave.

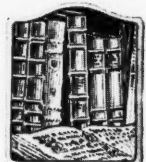
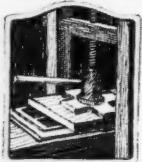
Philadelphia

NEW YORK OFFICE  
1270 Broadway

*Member International Association of Electrotypers*



Size of Bed 26x38  
 Size of Form 22x35  
 Takes Sheet 24x36



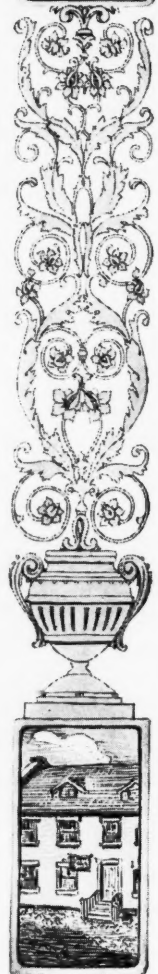
# LEE PRESS

The many hundreds of printers who operate dependable LEE PRESSES are successful, for the LEE has enabled them to increase their volume of business because they are able to handle a much greater variety of printing, also to build up a reputation for good work.

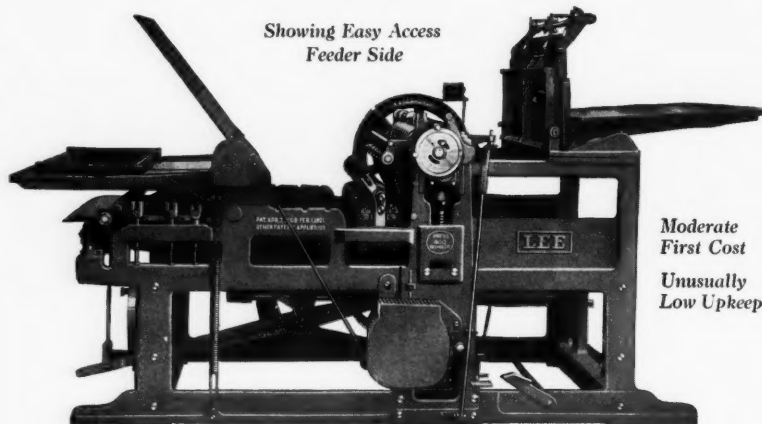
Competition in printing is keen everywhere, and the live printer or publisher who has a LEE PRESS is not only able to produce work in larger variety than his competitors, but also at lower cost—with resultant greater profit.

Send today to us or any live dealer for full particulars and prices

**The Challenge Machinery Co.** Grand Haven, Michigan  
 Chicago New York



Showing Easy Access  
 Feeder Side



Moderate  
 First Cost  
 Unusually  
 Low Upkeep



# WESTVACO FOLDING ENAMEL

*Exactness of reproduction is the artist's objective, a true reproduction of the artist's work is the mission of WESTVACO FOLDING ENAMEL. That it fulfills its mission is proved by an ever growing popularity.*

## The Mill Price List

- Velvo-Enamel*
- Marquette Enamel*
- Sterling Enamel*
- Westmont Enamel*
- Westvaco Folding Enamel*
- Pinnacle Extra Strong*
- Embossing Enamel*
- Westvaco Ideal Litho*
- Westvaco Satin White*
- Translucent*
- Westvaco Coated Post Card*
- Clear Spring Super*
- Clear Spring English Finish*
- Clear Spring Text*
- Westvaco Super*
- Westvaco M.F.*
- Westvaco Eggshell*
- Minerco Bond*
- Origa Writing*
- Westvaco Mimeograph*
- Westvaco Index Bristol*
- Westvaco Post Card*



Design by HARVEY HOPKINS DUNN

See reverse side for list of WESTVACO DISTRIBUTORS



# The Mill Price List

## Distributors of

### Westvaco Mill Brand Papers

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THE CHATFIELD & WOODS CO.	20 W. Glenn Street, <i>Atlanta, Ga.</i>
THE ARNOLD-ROBERTS CO.	<i>Augusta, Me.</i>
BRADLEY-REESE CO.	308 W. Pratt Street, <i>Baltimore, Md.</i>
GRAHAM PAPER CO.	1726 Avenue B, <i>Birmingham, Ala.</i>
THE ARNOLD-ROBERTS CO.	180 Congress Street, <i>Boston, Mass.</i>
THE UNION PAPER & TWINE CO.,	559-561 E. Swan Street, <i>Buffalo, N. Y.</i>
BRADNER SMITH & CO.	333 S. Desplaines Street, <i>Chicago, Ill.</i>
WEST VIRGINIA PULP & PAPER CO.	732 Sherman Street, <i>Chicago, Ill.</i>
THE CHATFIELD & WOODS CO.	3rd, Plum & Pearl Sts., <i>Cincinnati, O.</i>
THE UNION PAPER & TWINE CO.,	116-128 St. Clair Ave., N.W., <i>Cleveland, O.</i>
GRAHAM PAPER CO.	421 Lacy Street, <i>Dallas, Texas</i>
CARPENTER PAPER CO. OF IOWA,	106-112 Seventh St. Viaduct, <i>Des Moines, Ia.</i>
THE UNION PAPER & TWINE CO.	551 E. Fort Street, <i>Detroit, Mich.</i>
GRAHAM PAPER CO.	201 Anthony Street, <i>El Paso, Texas</i>
GRAHAM PAPER CO.	<i>Houston, Texas</i>
GRAHAM PAPER CO.	6th & Broadway, <i>Kansas City, Mo.</i>
THE E. A. BOUER CO.	175-185 Hanover Street, <i>Milwaukee, Wis.</i>
GRAHAM PAPER CO.,	607 Washington Avenue, South, <i>Minneapolis, Minn.</i>
GRAHAM PAPER CO.	222 Second Avenue, N., <i>Nashville, Tenn.</i>
THE ARNOLD-ROBERTS CO.	511 Chapel Street, <i>New Haven, Conn.</i>
GRAHAM PAPER CO.,	S. Peters, Gravier & Fulton Streets, <i>New Orleans, La.</i>
BEEKMAN PAPER AND CARD CO., INC.,	318 West 39th St., <i>New York, N. Y.</i>
WEST VIRGINIA PULP & PAPER CO.,	200 Fifth Avenue, <i>New York, N. Y.</i>
CARPENTER PAPER CO.	9th & Harney Streets., <i>Omaha, Neb.</i>
LINDSAY BROS., INC.	419 S. Front Street, <i>Philadelphia, Pa.</i>
THE CHATFIELD & WOODS CO.,	2nd & Liberty Avenues, <i>Pittsburgh, Pa.</i>
THE ARNOLD-ROBERTS CO.	86 Weybosset Street, <i>Providence, R. I.</i>
RICHMOND PAPER CO., INC.	201 Governor Street, <i>Richmond, Va.</i>
THE UNION PAPER & TWINE CO.	<i>Rochester, N. Y.</i>
GRAHAM PAPER CO.	1014 Spruce Street, <i>St. Louis, Mo.</i>
GRAHAM PAPER CO.	16 East 4th Street, <i>St. Paul, Minn.</i>
R. P. ANDREWS PAPER CO.	704 1st Street, S. E., <i>Washington, D. C.</i>
R. P. ANDREWS PAPER CO.	<i>York, Pa.</i>

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Manufactured by  
West Virginia Pulp & Paper Company



## DEFEATING DESTROYERS OF PROPERTY

The only difference between loss of value by fire and loss of value through the insidious effects of depreciation is the element of time. In one case indemnification is provided by insurance; in the other through the provision of an adequate reserve for depreciation.

In either case indemnification can not be complete unless the base sum, the value of the property, is accurately ascertained. A property analysis and appraisal is the only possible means to assure the protection which insurance and depreciation reserves are designed to afford.

The precision with which that appraisal is made is of the utmost importance to the property owner. Half truths or optimistic estimates will not here suffice for verifiable facts. Recognition of this condition accounts for the predominant position of The American Appraisal Company today, after a generation of service. Property owners everywhere realize that for so important a service they can not trust anything less than the best.

### THE AMERICAN APPRAISAL COMPANY Milwaukee

Atlanta  
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Cleveland  
Dallas  
Detroit  
Indianapolis  
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New York

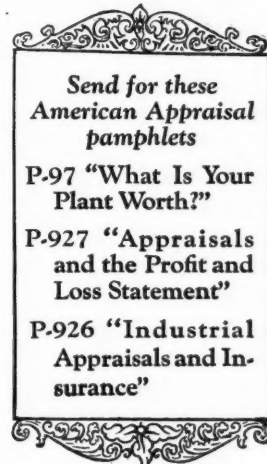
Philadelphia  
Pittsburgh  
San Francisco  
St. Louis  
Seattle

Syracuse  
Washington  
The Canadian  
Appraisal Company, Ltd.  
Montreal Toronto

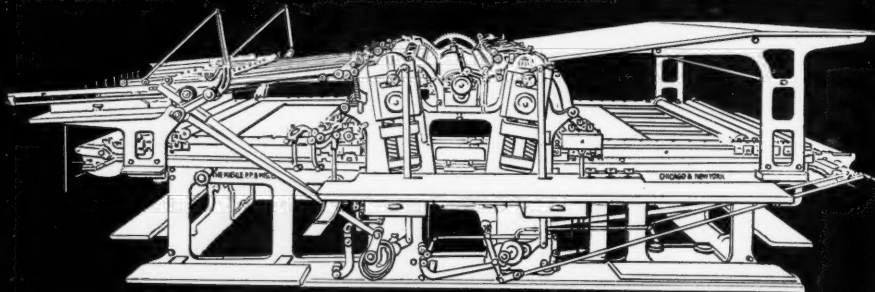
# An American Appraisal

THE AUTHORITY © 1925, The A. A. Co.

Investigations · Valuations · Reports · Industrials · Public Utilities · Natural Resources



# The Miehle



The Miehle Two Color Press

## REASONING BACKWARD

**T**HE printer who will not consider the purchase of a two-color Miehle because he has not enough work to keep it busy seems to be a somewhat imperfect reasoner.

A snow shoveler, reasoning similarly, would never get a job, because he never would be able to buy a shovel.

The fact is that a vast amount of two or more color work is being printed today on single color machines because there are not enough two-color Miehles in use to take care of all the business open to them.

In almost every case, where a Miehle Two-Color Press has been installed, it has promptly been followed by a second.

The inference is obvious.

## MIEHLE PRINTING PRESS & MFG. CO.

Principal Office: Fourteenth and Robey Streets, Chicago

Sales Offices in the United States

CHICAGO, ILL. 1218 Monadnock Bldg.

PHILADELPHIA, PA. 1015 Chestnut Street

BOSTON, MASS. 176 Federal St.

NEW YORK, N. Y. 2610 Woolworth Bldg.

DALLAS, TEX. 611 Biere Bldg.

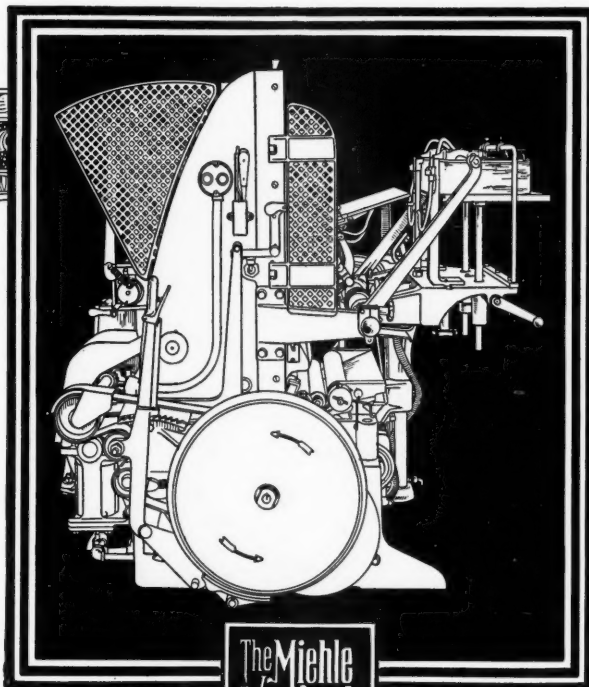
SAN FRANCISCO, CAL. 693 Mission St.

ATLANTA, GA. Doolson Printers Supply Co.

DISTRIBUTERS for CANADA: Toronto Type Foundry Co., Ltd., Toronto, Can.

YOU NEVER HEARD OF A MIEHLE BEING SCRAPPED





The Miehle  
Vertical

## A Penny Saved Is a Penny Earned

**T**HE Miehle Vertical prints any sheet between postcard size and 12 1-2 x 19.

It takes no more room than any other job press, even those of less capacity and printing a smaller sheet.

One of them will do the work of at least two other job presses. And it will do *all* kinds of work with greater ease and better results.

With Verticals, you can cut your job pressroom in half, and both save and make money. The printer who is without them is limited both in opportunity and profit. It costs nothing to investigate.

**YOU NEVER HEARD OF A MIEHLE BEING SCRAPPED**

### MIEHLE PRINTING PRESS & MFG. CO.

Principal Office: *Fourteenth & Robey Streets, Chicago*

*Sales Offices in the United States*

CHICAGO, ILL., 1218 Monadnock Bldg.

NEW YORK, N. Y., 2640 Woodworth Bldg.

PHILADELPHIA, PA., 1015 Chestnut Street

ATLANTA, GA., Dodson Printers Supply Company

*Distributors for Canada - Toronto Type Foundry Co., Ltd. Toronto, Canada*

BOSTON, MASS., 179 Federal Street

DALLAS, TEX., 312 Central Bank Bldg.

SAN FRANCISCO, CAL., 1033 Mission Street

# CLEVELAND Folder Short-Cuts



A triple imposition of a small 4-page folder for the U. S. Rubber Company.

A 20-page folder, printed 2 up, for the American Bankers Association.

A 40-page booklet, as it is folded ready for stitching, for Colgate & Company.

**H**ERE are three specific examples of CLEVELAND Folder economies. These pieces were folded in one operation. Other machines would have required two or more.

The Model B CLEVELAND will make 210 different folds, which include 156 more than can be made by all other folding machines combined.

Thus the CLEVELAND owner may put work through his bindery at lower cost. Also, he may offer his customer certain unusual attention-getting folds for his circulars and broadsides.

These distinct advantages, coupled with sustained speed and performance, give the CLEVELAND-equipped printer a distinct handicap over his competitors.

Write today for full information on:

- The Model B Cleveland Folder
- The Model E Cleveland Folder
- The Model L Cleveland Folder
- The Cleveland Automatic Suction Pile Feeder for the Model B Folder
- The Cleveland Continuous Suction Feeder for the Model B Folder

**THE CLEVELAND FOLDING MACHINE CO.**  
GENERAL OFFICE AND FACTORY: 1929-1941 East 61st Street, CLEVELAND  
NEW YORK      CHICAGO      PHILADELPHIA      BOSTON



## "I advise you to buy Chandler & Price"

"You can pay for it out of the money you have already earned. You don't have to go into debt for the purchase.

"—and according to your books you have always made a good profit from your Chandler & Price.

"That is the only way I know to measure an investment.

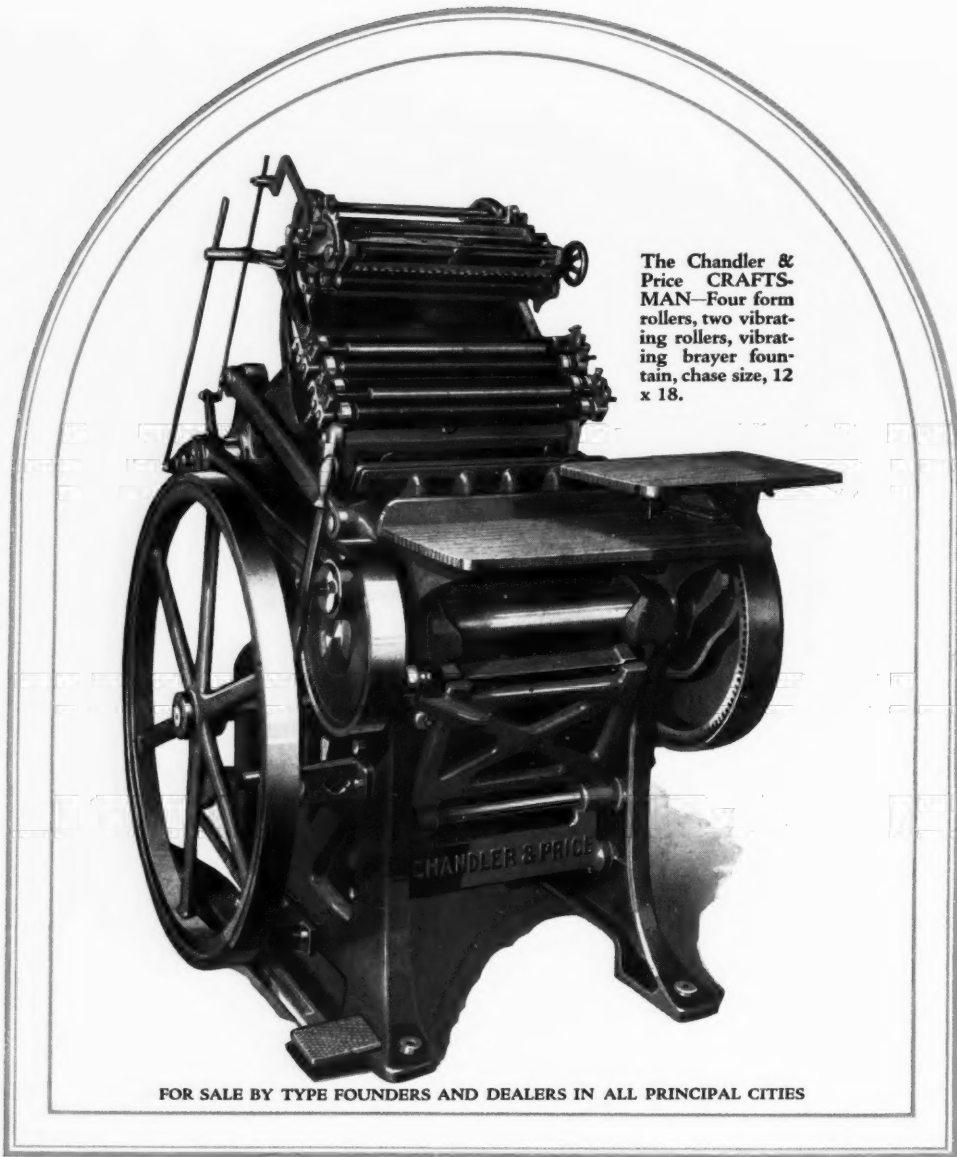
"It is safe—it is profitable, and you have the money.

"I think the Chandler & Price Press is your best investment."

# Chandler & Price

This insert printed work and turn, single rolled without slip-sheeting, on a Chandler & Price CRAFTSMAN Press. The name "CRAFTSMAN" is an exclusive trade-mark of The Chandler & Price Co. registered in the U. S. Patent Office.





The Chandler & Price CRAFTSMAN—Four form rollers, two vibrating rollers, vibrating brayer fountain, chase size, 12 x 18.

FOR SALE BY TYPE FOUNDERS AND DEALERS IN ALL PRINCIPAL CITIES

## Why It Is the Best Investment

Good investments of any kind have certain well known requirements—note how the purchase of a Chandler & Price press answers to every one.

(1) Low first cost. (2) Quickly paid for. (3) Rapid turnover. (4) Safe profit because the press is versatile.



THE CHANDLER & PRICE CO.  
Cleveland, Ohio, U.S.A.



# Chandler & Price

This insert printed work and turn, single rolled without slip-sheeting, on a Chandler & Price CRAFTSMAN Press. The name "CRAFTSMAN" is an exclusive trade-mark of The Chandler & Price Co. registered in the U. S. Patent Office.



Courtesy Nathan Straus & Sons, Inc.

## PHOTO-ENGRAVING THE NATION'S SHOP WINDOW

*A word or two by James Wallen  
about the way to win a larger and  
more responsive audience*

THE advertising sections of the periodicals are the streets of quality town. Every page is a show window, rich with the wares of all the world.

The products of work-bench, loom and potter's wheel all find in this cosmopolitan gallery a display place where millions of buyers leisurely study their splendor and merit.

The makers of china and porcelains are coming to the fore as advertisers in magazines, newspapers and direct mail pieces.

They find an eager audience, because their products are pictorial—lovely to look upon and always arresting.

The potters and importers have discovered that "Your Story In Picture Leaves Nothing Untold." And what is more the tale is told with fidelity and charm.

The American Photo-Engravers Association is composed of men who are earnestly anxious to put their craftsmen to work for you—to have you join the company of those who find photo-engraving the direct route from factory, warehouse and store to home.

A copy of the Association booklet, "The Re-Lighted Lamp of Paul Revere," will be sent you on request, as a token of the photo-engravers' pride in craft.

# AMERICAN PHOTO-ENGRAVERS ASSOCIATION

GENERAL OFFICES • 863 MONADNOCK BLOCK • CHICAGO

Copyright, 1925, American Photo-Engravers Association

Please Mention THE INLAND PRINTER When Writing to Advertisers.

853

# Guarantee

The quality of the new Dowd "SPECIAL A" Knife is so far superior to any on the market today that we give an absolute guarantee of satisfactory performance under all cutting conditions, or your money will be refunded.

**10 Days  
FREE  
TRIAL**

# DOWD

## You Take No Chance

**T**HE true worth in a paper knife is hidden to the eye; the only test is performance. Intelligently directed skilled workmen, producing Dowd knives from the best steel at the maximum speed consistent with a high grade product, insures longevity

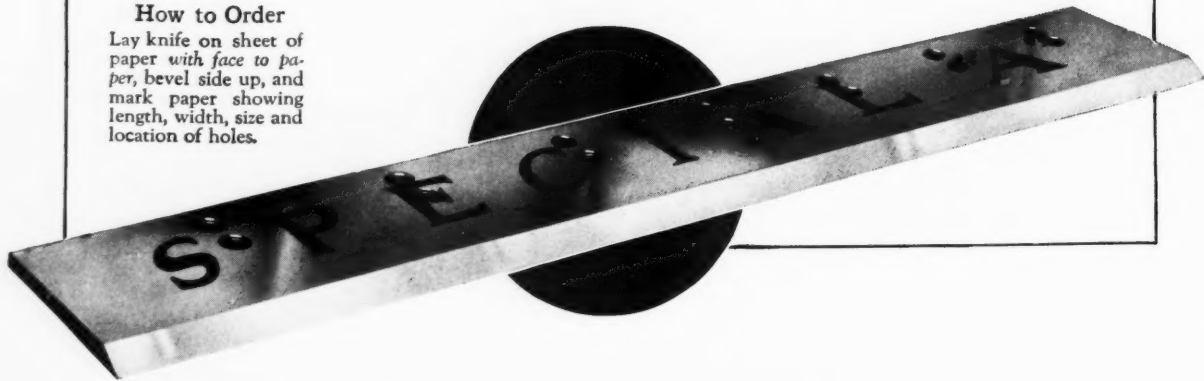
in wear together with precision and accuracy.

Dowd knife users praise the wonderful cutting qualities of this superior knife. It will perform wonders for you and to prove it, all that we ask is that you give it a trial.

**R.J. Dowd Knife Works**  
*Makers of better cutting knives since 1847*  
**Beloit, Wis.**

### How to Order

Lay knife on sheet of paper with face to paper, bevel side up, and mark paper showing length, width, size and location of holes.







## Overhead Cuts Profit— Let Austin Cut Your Overhead

**T**HE PRINTER operating at a disadvantage in expensive rented quarters or paying high carrying charges on a building not suited to his purpose can profit by an interview with Austin.

Austin has put many printers into their own efficient "daylight" plants, at low cost, enabling them to cut their overhead and materially increase their profits.

Further profits may be realized by locating away from congested districts and high land values. Austin, with wide knowledge of local conditions, will be able to advise with you.

The Austin contract with its threefold guarantee:

- a. Lump-sum price on the job complete,
- b. Delivery by a specified date,
- c. Guaranteed quality of materials and workmanship,

—protects the client at every point.

*Wire, phone, or mail the coupon.*

**THE AUSTIN COMPANY - Engineers and Builders - Cleveland**

New York Cleveland Chicago Detroit Pittsburgh Philadelphia St. Louis Seattle Portland  
Birmingham The Austin Company of California: Los Angeles and San Francisco Kansas City  
The Austin Company of Texas: Dallas

# AUSTIN

**Finance • Engineering • Construction • Equipment**



**THE AUSTIN COMPANY**  
Cleveland

You may send me further information about Austin service to the printing industry.

Firm .....

Individual .....

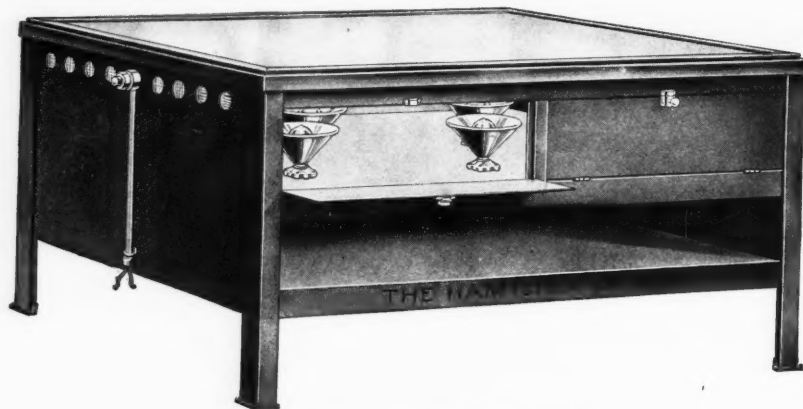
Address .....

I. P. 8-25

*Please Mention THE ISLAND PRINTER When Writing to Advertisers.*

855

# REGISTER TABLE



No. 15126 (Steel) No. 5126 (Wood)

**I**NDISPENSABLE for quick and accurate registering of forms, either of one or many colors. When printed sheets are placed on the plate-glass Top, and underneath lights turned on, the slightest inaccuracy in register is instantly discernible. No gauges to get out of order; no expensive mechanism, and no problems of any kind but what any employe can easily master.

The rim surrounding the Top is of cold-rolled steel, raised  $\frac{1}{8}$  inch, graduated by fractions of  $\frac{1}{8}$  inch, and attached to the frame in such a manner that if it should get out of square the operation of "truing up" is a matter of minutes only, and no tools other than an ordinary wrench are required. The adjustment feature is simple, yet positive.

## DETAILS

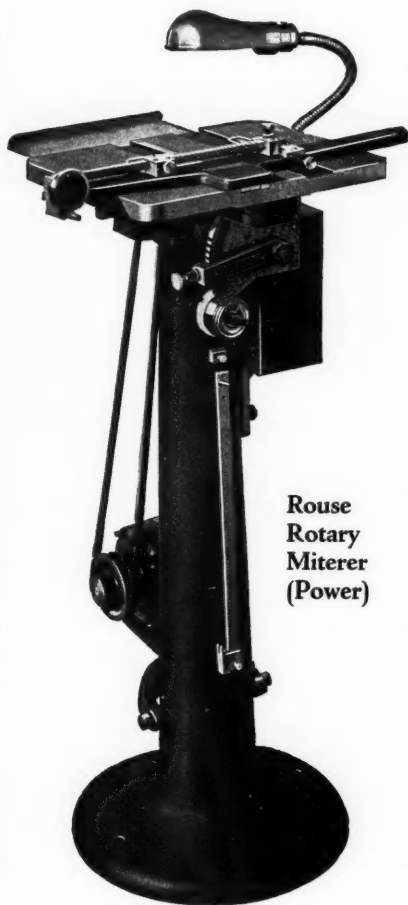
Heavy plate-glass Top, size 48 x 60 inches.  
Rim of cold-rolled steel, graduated by fractions of  $\frac{1}{8}$  inch, numbered on both long edges from 1 to 60, and on both ends from 1 to 48.  
Light compartment white enameled.  
Wired and fixtures for 8 lights, controlled by switch on end of table. Reflectors are included.  
Full-length shelf (56 $\frac{1}{2}$  x 48 inches) at bottom.  
The "T" square for this table is 63 $\frac{1}{2}$  inches long by 1 $\frac{1}{4}$  inches wide, graduated by fractions of  $\frac{1}{8}$  inch, is commercially accurate, and supplied only as an extra.  
Height, 32 inches.  
Floor space required, 64 $\frac{1}{2}$  x 52 $\frac{1}{2}$  inches.

**THE HAMILTON MANUFACTURING COMPANY**

Eastern House: RAHWAY, N. J.

TWO RIVERS, WISCONSIN

HAMILTON GOODS ARE FOR SALE BY PROMINENT TYPE FOUNDERS AND DEALERS EVERYWHERE



**Rouse  
Rotary  
Miterer  
(Power)**

## PRINTERS USE MORE Rouse Mitering Machines

*than all other makes combined*

For the past 25 years, printers have been buying more and more ROUSE Hand Mitering Machines until today ROUSE sells practically all mitering machines used in the United States and a great number in foreign countries. Following this spectacular record of the ROUSE Hand Mitering Machine, the ROUSE Rotary Miterer was introduced recently and today it is used and endorsed by most of the prominent printing plants in the United States. Almost all important daily papers and prominent commercial printers such as Norman T. A. Munder, The Eilert Printing Co., The Technical Press, McGraw Hill Publishing Co., R. R. Donnelley & Sons Co., have

adopted this motor driven mitering machine. You can see this machine at any leading Type Founder's branch, or write the manufacturer for literature.

Smaller printing plants can make adequate use of the ROUSE Hand Mitering Machine which undoubtedly is the most accurate and complete Hand Mitering Machine ever manufactured. This hand machine will miter to any useful angle and is equipped with the famous patented Rouse gauges.

Whether your concern is large or small, there is a ROUSE Mitering Machine to fit your need.

*When you buy a ROUSE Mitering  
Machine — you buy the best*



**Rouse  
Hand  
Mitering  
Machine**

**H. B. ROUSE & CO.**  
2214-16 WARD ST., CHICAGO

IN CANADA: ROUSE HEAVY PRODUCTS SOLD EXCLUSIVELY BY TORONTO TYPE FOUNDRY COMPANY, Ltd.



## Since 1905 with Street and Smith

Twenty years ago, Street and Smith installed their first G-E apparatus. Ever since, as new presses and other machinery have been added, Street and Smith have placed repeat orders for G-E Motors and Control to operate this equipment.

In the Street and Smith plant G-E motors drive flat bed presses, gathering machines, folders, cutters, electrotype machinery, etc. A G-E 45 h.p. double-motor drive has just been installed to run an imported 6-color rotogravure press—one of the few of its kind in this country.



*This view shows a rotary press room in the Street and Smith plant—with G-E motor-drive and full automatic control operating four magazine presses.*

*Note the compact, enclosed full automatic push-button control*

*—it is particularly suited for installation in the crowded surroundings of a big magazine publishing plant. Glass windows on the cabinet permit observation of the control, and the flush-mounted meter in one of the doors indicates at all times the power on the press.*

# GENERAL

GENERAL ELECTRIC COMPANY, SCHENECTADY, NEW YORK

## Some other Users of G-E Equipment for Magazine Presses

Alco Gravure Co.—Baltimore

Butterick Publishing Co.—  
New York City

P. F. Collier & Sons—  
New York City

Cornelius Publishing Co.—  
Indianapolis

Crowell Publishing Co.—  
Springfield, Ohio

R. R. Donnelly & Sons—Chicago

Farm Life Publishing Co.—  
Spencer, Ind.

Giles Printing Co.—  
New York City

W. F. Hall Company—Chicago

Henneberry Company—Chicago

Judd & Detweiler—Washington

Pathfinder Publishing Company  
—Washington

Periodical Press—New York City

Rumford Press—Concord, N. H.

The Schweinler Press—  
New York City

Southern Ruralist—Atlanta

Southgate Press (Modern Priscilla)  
—Boston

Youth's Companion—Boston

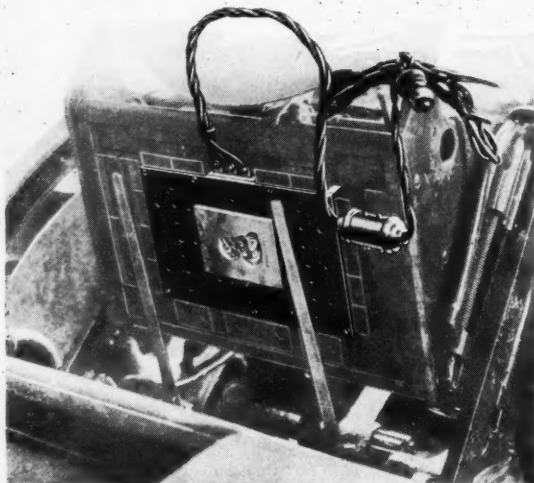


General Electric supplies complete electrical equipment for all phases of printing and publishing. Consider G-E apparatus whenever your requirements are electrical—for G-E installations pay you as surely as good investment bonds. Specialists on this equipment are always at your service. Ask your nearest G-E office.

# ELECTRIC

SALES OFFICES IN ALL PRINCIPAL CITIES

# The Marsh Embossing Block



## MARSH EMBOSSING BLOCKS

(ELECTRICALLY HEATED)

*It's the Heat Rather Than the Squeeze*

The Marsh Embossing Block, locked up in the chase of an ordinary printing press, supplies the heat essential to good embossing. Will give you better results than can be obtained by cold embossing. Relieves your press from excessive strain.

Printers and Box Makers are using them successfully on Catalog Covers, Stationery, Envelopes, Calendars, Photo-Mounts, Fancy Box Tops and for smoothing the surface of rough stocks for halftone work, etc. They impart a burnish on Gold Bronze work.

Book Binders use them with excellent results in Platen Printing Presses for Blind Embossing, preparatory to inking which is done afterwards without removing dies from die holding plate. Keeps the register accurately and increases production. Made in five sizes with three degrees of temperature ranging from 290 to 450 degrees.

The Marsh Embosser is not an experiment. Many successful printers are finding that it gives them hot embossing and ironing which adds a touch to printed matter that rates the standard of their product.

LET US TELL YOU ALL ABOUT IT

## Golding Press Division

AMERICAN TYPE FOUNDERS COMPANY

Franklin, Massachusetts

*Manufacturers of*

Golding Jobber

Golding Auto Clamp Power Paper Cutter

Golding Hand Clamp Power Paper Cutter

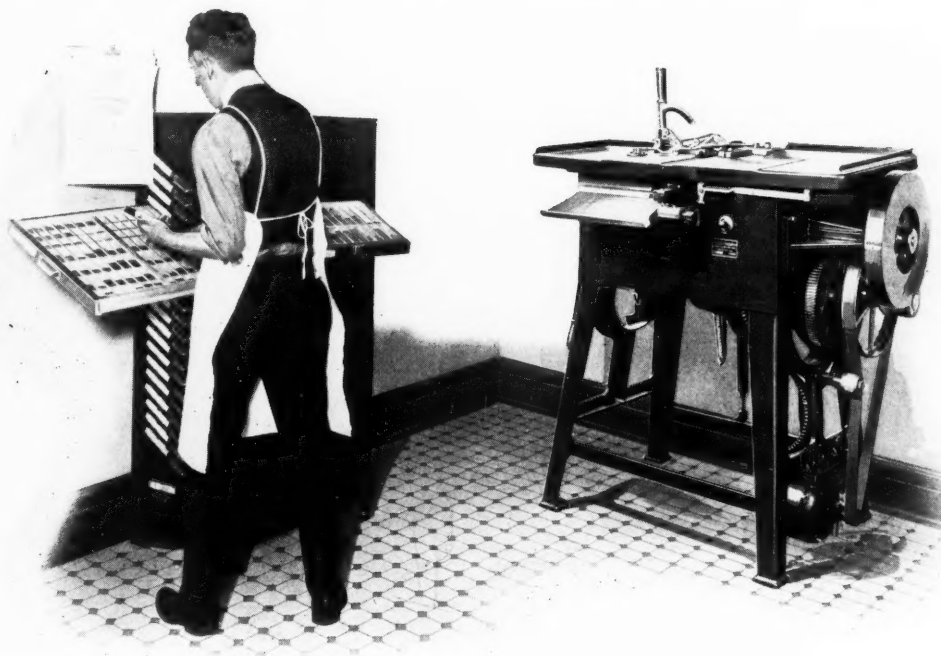
Golding Hand Lever Paper Cutter

Pearl Paper Cutter

Little Giant Lead and Rule Cutter

Boston and Official Card Cutters

Golding Tablet Press



## An Abundance of First Choice Typefaces Always Available in New Sluglines

**T**HE wide range of job composition that can be produced by the Ludlow system makes it of great value to the job plant. Immediately, upon the installation of the Ludlow, single-type worries are over—there is no more hunting for sorts or resetting of jobs thru lack of first choice typefaces. Instead, at the finger tips are brass matrices from which an endless quantity of sparkling new clear-cut type in easily-handled slug lines can be produced quickly.

Without mold or machine changes the Ludlow will supply typelines as large as 60 point or as small as 6 point, including light, medium, bold and extended faces. Duplicate lines are secured simply by re-casting—no extra setting is required.

The Ludlow library of matrix faces now contains over 400 different fonts—a 100% increase in less than two years.

On account of new business it creates for the printer, the Ludlow begins to pay for itself as soon as it is installed.

*Let us tell you the advantages of the Ludlow system of composition for your special needs.*

## Ludlow Typograph Company

2032 Clybourn Avenue

CHICAGO

San Francisco: Hearst Bldg., 5 Third St.  
Atlanta: Palmer Bldg., 41 Marietta St.

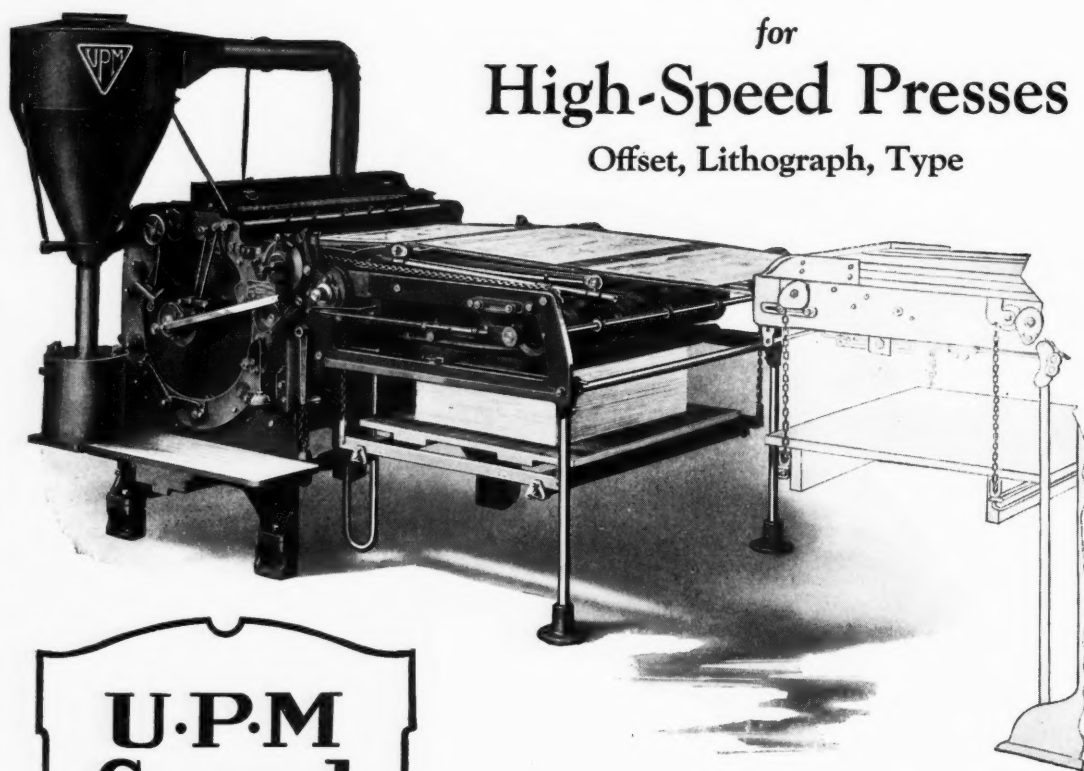
New York: World Bldg., 63 Park Row  
Boston: Cummings Bldg., 261 Franklin St.

LUDLOW QUALITY COMPOSITION

*Please Mention THE INLAND PRINTER When Writing to Advertisers.*

861





for  
**High-Speed Presses**

Offset, Lithograph, Type

**U.P.M.  
 Speed  
 Bronzer**

**LOWERING  
 PILE DELIVERY**

*Perfectly Jogged Pile  
 Clean Gripper Edge*

THREE SIZES  
 44x44 44x54 44x64



**UNITED PRINTING MACHINERY CO.**

38 Park Row, New York

83 Broad Street, Boston

604 Fisher Building, Chicago

**Proved by Performance**

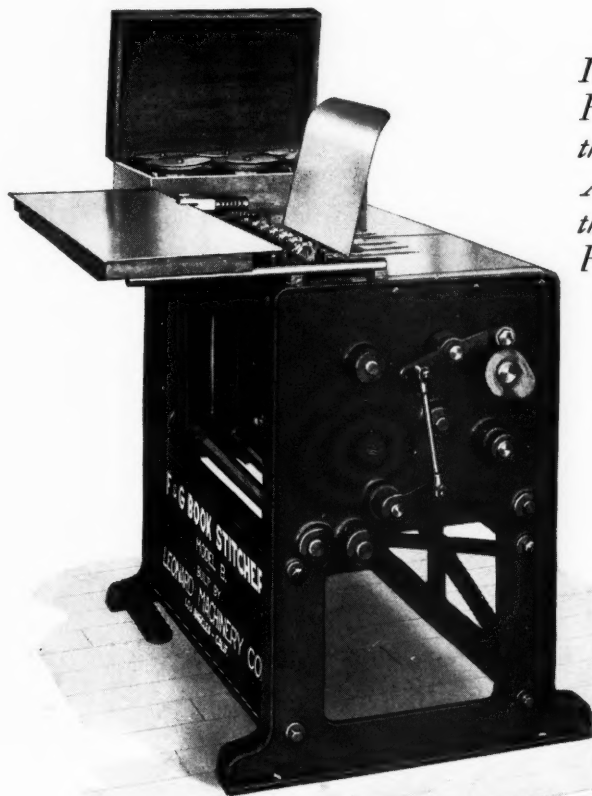
This new speed bronzer has been in successful operation for more than a year in one of the country's largest plants. And in other plants it has fulfilled the requirements of operators who have felt the need of just such a machine.

Users of its famous predecessor—the U. P. M. Vacuum Bronzer—who are producing 80% to 90% of all the bronzed work done in the United States, will find particular interest in the fact revealed by the U. P. M. Speed Bronzer, namely, that

**Speed Enhances Quality**

In a word, the U. P. M. Speed Bronzer sets a new high mark for quality and cleanness as well as for production of bronze printing.

*The F & G*  
**BOOK STITCHER**



*It is the Most  
Progressive Step in  
the Art of Book  
Assembly known to  
the Industry in the  
Past Fifty Years*

The F & G Book Stitcher has just been successfully demonstrated to the Chicago members of the printing and binding fraternity.—Ask someone who saw it.

BUILT BY  
**Leonard Machinery Company**

*Designers and Builders of High Grade Machinery*

648 SANTA FE AVENUE

LOS ANGELES, CALIFORNIA

## All These Specialties Have Been Used for Years in the Leading Pressrooms

**Reducol:** Best for getting rid of excessive tack in printing ink, and for stopping picking, because it works simply and quickly without any harmful results. Does not affect body or color. Reducol is an ink softener, a safe dryer, and never causes mottling. Greatly improves distribution, and leaves each impression of process work with an ideal surface for perfect register and overlapping. Reducol helps to cut down offset, prevents sheets sticking, and acts as a preservative for rollers.

**Blue-Black Reducol:** For use with blue or black inks when a toner is desired. In other qualities identical with standard Reducol.

**Magic Type and Roller Wash:** Best for removing dried ink, because it cleans up even the hardest caked deposits with amazing ease, and has just the right drying speed. No time wasted

either by making several applications or by waiting for drying. Will not stick type together. Liven up rollers.

**Paste Dryer:** Best for color work, because it dries from the paper *out*, and thereby leaves a perfect surface for following impressions. Positively will not crystallize the ink, or chalk on coated paper.

**Liquid Air Dryer:** Best because it is transparent and does not affect color. For one-color work and last impressions. Works very quickly.

**Gloss Paste:** Best because, when used as an after-impression, it not only produces an extremely glossy finish on any kind of stock, but also makes paper moisture and dust proof—a strong selling point on label and wrapper work.

### Indiana Chemical & Manufacturing Company

23-25 East 26th St., New York City

Pacific Coast Agents: Geo. Russell Reed Company  
San Francisco, Seattle, Portland, Los Angeles

INDIANAPOLIS, INDIANA

British Agents: Borne & Co., Ltd.  
35-37 Banner St., London, E. C. 1

608 South Dearborn St., Chicago

Canadian Agents: Toronto Type Foundry Co., Ltd.  
Toronto, Montreal, Winnipeg

*For Immediate Shipment at all Selling Houses*

# Printing Machinery and Supplies

Chandler & Price Presses  
Paper Cutters  
Colt's Armory Presses  
Cutters and Creasers  
Boston Wire Stitchers  
Boston Staple Binders  
Portland Multiple Punches  
Golding Machinery  
Challenge Mach'y Co. Products  
Hamilton Manufacturing Co.  
Wood and Steel Equipment

# Supplies

## AMERICAN TYPE

*The Best in Any Case*

Lee Two-Revolution Press  
F. P. Rosback Co. Products  
H. B. Rouse & Co. Products  
Type, Borders and Ornaments  
Metal Leads and Slugs  
Brass Rule and Metal Furniture  
Numbering Machines  
Ink Knives and Plate Brushes  
Staple-set Benzine and  
Lye Brushes  
Galleys, Brass and Steel

## American Type Founders Company

BOSTON  
NEW YORK  
PHILADELPHIA  
BALTIMORE

RICHMOND  
ATLANTA  
BUFFALO  
PITTSBURGH  
CLEVELAND

DETROIT  
CHICAGO  
CINCINNATI  
ST. LOUIS  
DES MOINES

MILWAUKEE  
MINNEAPOLIS  
KANSAS CITY  
DENVER  
LOS ANGELES

SAN FRANCISCO  
PORTLAND  
SPOKANE  
WINNIPEG

# Charles Eneu Johnson & Co. INKS



Copyright, 1925, by Charles Eneu Johnson and Company



LITTLE NEED BE SAID ABOUT  
INKS TO THE MAN WHO  
USES JOHNSON'S



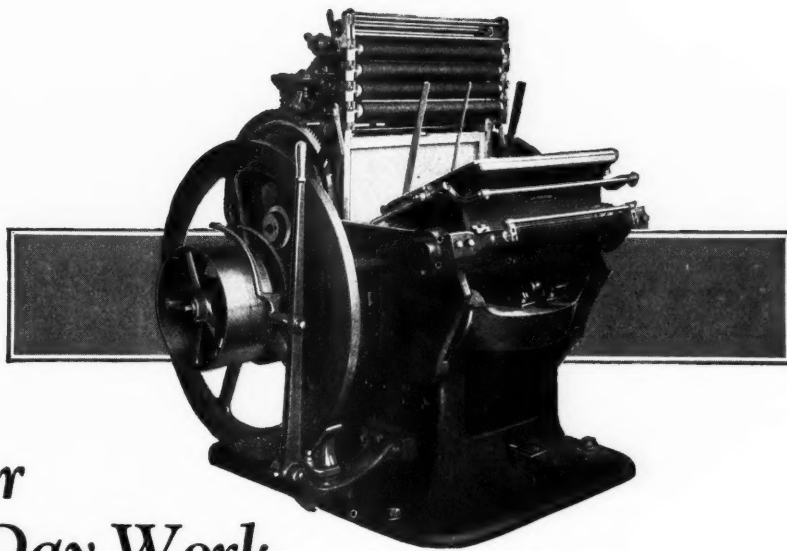
SIGNO MAGNI NOMINIS

CHARLES F. NEU **Johnson** AND COMPANY  
PHILADELPHIA

*Branches*

NEW YORK CHICAGO BOSTON ST. LOUIS CLEVELAND DETROIT BALTIMORE  
KANSAS CITY PITTSBURGH ATLANTA RICHMOND NASHVILLE DALLAS BIRMINGHAM

DEPENDABLE FOR OVER A CENTURY



## Also for Every-Day Work

**D**ON'T figure that Colt's Armory and Laureate Printing Presses are only good for fine half-tone work, close-register color-printing, etc. Both presses excel on such work, of course, as well as on wood, cloth, and other specialty printing, but both the Laureate and Colt's are also profitable for every-day jobs of average quality. Run such jobs 2-up or more in the big 14x22 chase—and thus get *fast production*, as well as ample distribution and uniform impression.

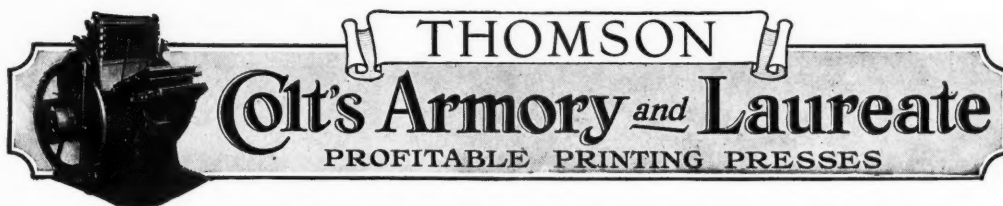
*If you want information by mail drop us a line.  
Or wire collect for our nearest representative.*

**THOMSON-NATIONAL PRESS CO., Inc.**

Long Island City, N. Y.

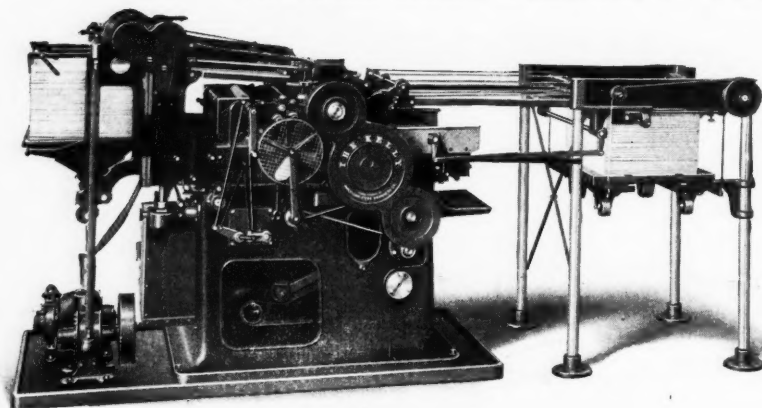
Fisher Building, Chicago

*Also Sold by All Branches of the American Type Founders Company and Barnhart Bros. & Spindler*



**Crank-Action and Eccentric-Action Cutters and Creasers.  
Light and Heavy Embossers**

“Five Million impressions annually  
for a period of five years  
from one KELLY PRESS”



THE STYLE B KELLY AUTOMATIC PRESS, WITH EXTENSION DELIVERY AND FAN

## Unequaled Kelly Press Production

Additional testimony direct from the printing office, in which every master printer should be interested. Mr. E. P. Rivas of New Orleans, La., bought his first Kelly five years ago. Annually during that period his production has totaled approximately five million impressions. The result—profit for Mr. Rivas, and—another Kelly.

*Read the following letter!*

New Orleans, La., June 22, 1925

AMERICAN TYPE FOUNDERS COMPANY

Dear Sirs:

It is a pleasure to inform you of the splendid results derived from your invaluable Kelly Automatic Presses. I bought my first Kelly Press five years ago, and was the first to use it in New Orleans. This press has been turning out approximately five million impressions annually without giving any serious trouble. I was so well pleased with the results obtained that I bought another, which is also giving excellent results.

Yours very truly,

(Signed) E. P. RIVAS

**Mr. Printer:** Have you an automatic pressroom equipment for large production at minimum cost? Can you get by in the pinches? **Kellyize your plant** and lift a troublesome burden. Over ten years on the market, and still leading.

FOR SALE AT ALL SELLING HOUSES OF

## American Type Founders Company

Also by BARNHART BROS. & SPINDLER at Washington (D. C.), Omaha, Dallas, Seattle;  
all houses of NATIONAL PAPER AND TYPE COMPANY, in Latin America; TORONTO TYPE FOUNDRY COMPANY, LTD., Canada East of Port Arthur;  
ALEX. COWAN & SONS, LTD., all houses in Australia and New Zealand; CANADIAN-AMERICAN MACHINERY COMPANY, London, England.

# Recognition

**It is just two years since the first Ortleb Ink Agitator was sold. Already one firm of press builders has adopted it as standard equipment. Other press manufacturers are recommending it to their customers.**

**Such recognition must have been earned.**

*Write for trial plan to*

GEORGE ORTLEB, *President*  
ORTLEB INK AGITATOR CO.  
CALUMET BUILDING  
ST. LOUIS, MO.



This Monotype Garamont is a new type face designed by Frederic W. Goudy and is based on the types of *Claude Garamond*.

## Monotype

Philadelphia

[Send for booklet describing  
Monotype Non-Distribution]

Set in Monotype (Goudy) Garamont and Italic, Nos. 248 and 2481, and Rule No. 5418RL



# *The Craig Device*

- Exterminates Static and Offset**
- Eliminates slip-sheeting, hand-jogging, etc.**
- Enables running of full-color at full-speed**
- Permits almost immediate backing-up**
- Saves time, money and trouble**
- An automatic gas-electro equipment**
- Costs little**

Send for *Free* booklet, "Speeding Up the Presses." Then try the CRAIG DEVICE on approval. If you don't approve we'll accept its return without charge and without asking a question.

**CRAIG SALES CORPORATION**  
636 GREENWICH ST., NEW YORK CITY



# 8 Carloads of Baum Folders Sold in July!

**More Baum Folders are sold  
than all other folders combined**

**T**HE only REALLY SIMPLE folders; the only REASONABLY PRICED folders that handle the wanted popular folds and that accurately fold ALL GRADES OF STOCK, WITHOUT SPOILAGE.

Baum Folders combine the advantage of both types of folders—the roller or buckle-fold type, which is unexcelled for parallel

work, and the knife type, which is unbeatable on right angle folding—RESULT: 100% ACCURACY—ELIMINATION OF SPOILAGE; VERSATILITY (EVERY GRADE OF STOCK); TREMENDOUS PRODUCTION (150,000 folds an 8 hour day).

Send for our Payment Out of Folder Earnings Plan.

## RUSSELL ERNEST BAUM

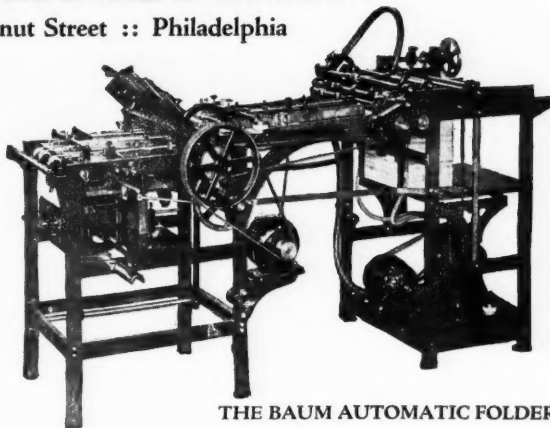
615-25 Chestnut Street :: Philadelphia

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*Branches or Dealers  
Everywhere*

---

*A model to meet every  
requirement—all closely  
priced—as low as \$270,  
with Motor*



THE BAUM AUTOMATIC FOLDER



J. HORACE MCFARLAND COMPANY  
 Home Office  
 HARRISBURG, PENNSYLVANIA

August 15, 1921.

Carmichael Blanket Co.,  
 Atlanta, Georgia

Gentlemen:

For more than a year we have had in use on all of our cylinder presses on which it was practicable to use them, the Carmichael Relief Blankets, and we are very happy to be able to say that we believe they have been a distinct help to us in our work. Undoubtedly they save considerable make-ready time on the presses, and we know for a certainty that the having of these blankets on the presses has saved the smearing of many a plate which would have occurred if the original hard packing had been in use.

The only possible objection to the blanket which we can see is that it takes up so much room on the cylinder that where chalk overlays are used it is very hard to get them buried deep enough. This objection is not serious enough, however, to warrant our not using the blankets, and we will continue to use them, as we feel certain they are a distinct help and advantage in our pressroom.

J. HORACE MCFARLAND COMPANY

RM/WH

Robert McFarland

NO OTHER MACHINE MANUFACTURED FOR THE EXPORTATION OF THIS COUNTRY TO BE DELIVERED UNDER ANY OTHER NAME OR TRADE MARK. THE NAME OF THIS MACHINE IS THE ONLY TRADE MARK AND COUNTRY OF ORIGIN WHICH IS TO BE DELIVERED TO THE USER.

Pacific Coast Sales Office

711-713 Mills Building, San Francisco, Cal.

# CARMICHAEL Relief Blankets

(Patented)

Cylinder Presses  
 Platen Presses  
 Rotary Presses

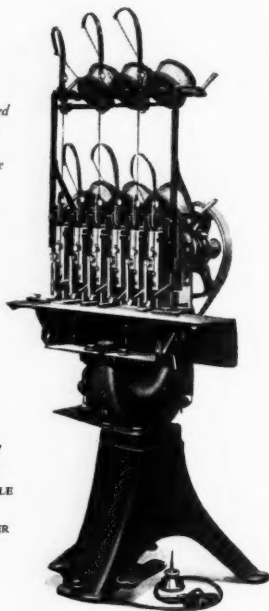
or any other presses carrying hard packing can be made ready in less time, and a decided decrease in wear on forms is effected when CARMICHAEL RELIEF BLANKETS are used.

Write for Booklet and Price List

**Carmichael Blanket Co.**  
 ATLANTA, GEORGIA

## BOSTON Multiple Wire Stitcher No. 17

Two  
 Hundred  
 Stitches  
 per  
 Minute  
 for  
 Each  
 Head



No. 17  
 BOSTON  
 MULTIPLE  
 WIRE  
 STITCHER

IN considering fall changes in your bindery equipment investigate the No. 17 Boston. This Multiple Model was designed for checkbook, salesbook, ticket and pamphlet stitching and produces all at a considerable saving in cost. It is a new idea in wire stitching machinery and is efficient and dependable.

Two to ten heads may be mounted on the twenty-inch cross-head and quickly adjusted to the work. Capacity two sheets to one-fourth inch, flat and saddle table, 200 stitches per minute for each head. One touch of the treadle places all the heads in operation in unison. Minimum distance between stitches  $1\frac{1}{8}$  in.

The Standard No. 17 Multiple Equipment includes Two Heads  
 Flat and Saddle Table, Centering Device for Saddle Work

GENERAL SELLING AGENT

**American Type Founders Company**

Sold also by BARNHART BROTHERS & SPINDLER, and in Mexico and South America  
 by NATIONAL PAPER AND TYPE COMPANY

SET IN MEMBERS OF THE CLOISTER FAMILY CLELAND BORDER

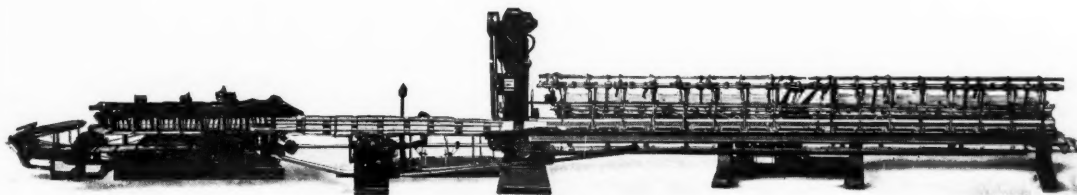
# Speed!

**BOOKS**—*At Speed of*

**120 per Minute** on 9 by 12 machines

**110 per Minute** on 12 by 16 machines

*Gathered, Stitched and Covered*



Patented  
Other Patents Pending

**The New Juengst Gatherer, Stitcher and Coverer**

## **THE ONLY MACHINE**

that will gather and jog two of the same books at the same time at a speed of 60 or 55 per minute and stitch and cover them at a speed of 120 or 110 PER MINUTE.

This machine will detect missing inserts or doublets.

Will gather any signatures from singles up, on any kind of stock. Built in combination or single units.

**Let us Solve your Bindery Troubles and give you accurate books—  
more books and better books at less cost**

---

*We Also Manufacture:* Juengst Wireless Binders—Juengst Automatic Side Stitchers  
Rowe Straight Line Automatic Trimmers—Cahen Forwarding and Casing-In Machines

## **American Assembling Machine Company**

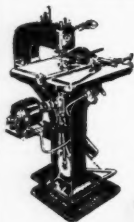
INCORPORATED

415 N.Y. World Building, New York City

608 S. Dearborn St., Chicago



## PROFITS OR



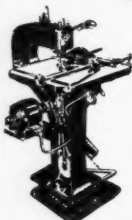
Evansville, Ind.  
Every printer would profit by  
having one of your TrimOsaws.  
Koenemann-Riehl & Co.

## LOSSES



South Bend, Ind.  
A real money-earner in our plant  
—TrimOsaw is the machine.  
R. E. Johnson Printing Co.

**TRIMOSAW**



Minneapolis, Minn.  
TrimOsaw is a great time and  
labor saver.  
Janney-Semple-Hill & Co.

## DETERMINES

Jamestown, N. Y.  
Supplanted another make with  
our first TrimOsaw several years  
ago. Second TrimOsaw order  
resulted from our experience  
with both.

The Jamestown Journal

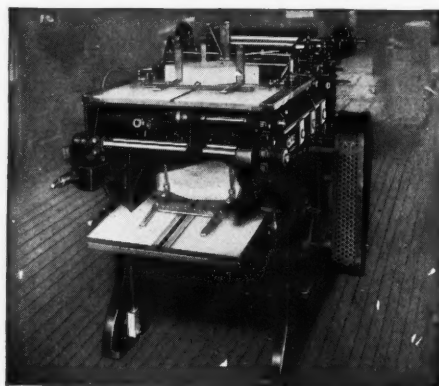


## WHICH

Essex Junction, Vt.  
Our best buy in the way of  
labor saving machinery.  
Essex Publishing Co.

**HILL-CURTIS Co.**  
MAKERS OF HIGH GRADE SAWING MACHINERY  
SINCE 1881  
**KALAMAZOO MICHIGAN**

The *only* press that will  
feed died-out blanks,  
made-up envelopes and  
sheet work equally well



*7,500 impressions per hour  
from curved plates*

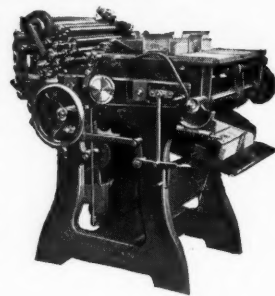
On envelopes, bill-heads, office forms and the general run of commercial printing, the S & S Rotary Press is a time and money saver.

Especially popular for envelope work, and used by most of the leading envelope makers. Feeds died-out blanks, made-up envelopes or sheet work with equal success.

7,000 to 8,000 impressions per hour is the average conservative speed for general work. Higher speeds are possible, one user averaging 8,600 impressions over a long period.

Anystock from tissue to light cardboard is successfully fed. All parts are readily accessible, and operation and adjustment are very simple.

Write for full details of this unusually efficient press—no obligation.



**STOKES & SMITH CO.**

Summerdale Avenue

Philadelphia, Pa.

British Office: 23, Goswell Road  
London, E. C. 1



# KAMARGO COVERS

Morocco

Gay Head

Garag

*Under the brilliant rays of a desert sun the Arab expresses life in vivid colors and sharply defined forms.*

The symbolic works of the Japanese, the gargoyles of the Norse—the exquisite marbles of old Greece—among all the races and nations, ancient, medieval and modern—what a striking variety of *character* is revealed in man's art!

Today, we have the best of all this wealth of art from which we can draw fresh inspiration to enrich the things we do. Today in our own graphic art, we can apply, in a few short hours, the principles and conceptions that have taken centuries of effort to create. We can use them to give our printed pieces fresh, new interest, greater influence, and higher true value.

For the man who wishes to plan or produce printing of such character, the three Kamargo Covers with their 26 colors fast to light, will be found an excellent source for the background for his work.

Have you the working tools with which to plan creative printing? These are sample sheets of Kamargo Covers.

We shall gladly send you the sheets you want for use in making layouts and dummies.



KAMARGO MILLS  
KNOWLTON BROTHERS FOUNDED 1808 WATERTOWN, N.Y.

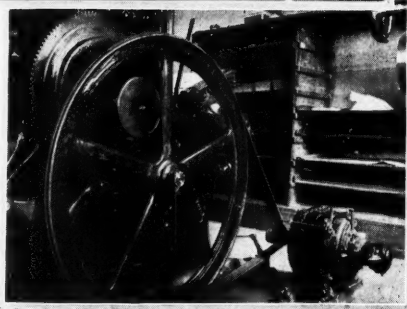
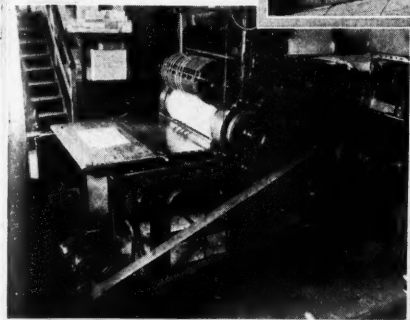
*Makers of Paper for 117 Years*



At right - Stationery shop of David Watt & Sons, Dunfermline, Scotland.

First picture below - Kimble cylinder press motor driving a Deny Cylinder Press.

Second picture below - Kimble job press motor with foot control operating Deny Platen Press.



### Press-O-matic JOB PRESS CONTROL

is revolutionizing job printing. Printers everywhere praise it. Write for complete data regarding this improved job press drive.



## Prominent Scotch Printer has used Kimble Motors since 1913

**I**N 1913, a year before the World War, David Watt & Sons, Dunfermline, Scotland, equipped their presses with seven Kimble Motors. Today, after a lapse of twelve years, the customer writes, "All the motors are in good running order."

Although most of these motors were installed on English-made presses, Kimble Engineers selected the correct motor for every press—no changes were necessary.

Today, we are even better equipped to solve your motor problems. Kimble motors are far superior to those of 1913 and Kimble experience is much broader. Get a Kimble recommendation before installing your next motor. It costs nothing and insures satisfaction.

## KIMBLE ELECTRIC COMPANY

2408 WEST ERIE STREET  
CHICAGO, ILL.

Mail  
This  
Coupon

Kimble Electric Company  
2408 W. Erie Street, Chicago, Ill.

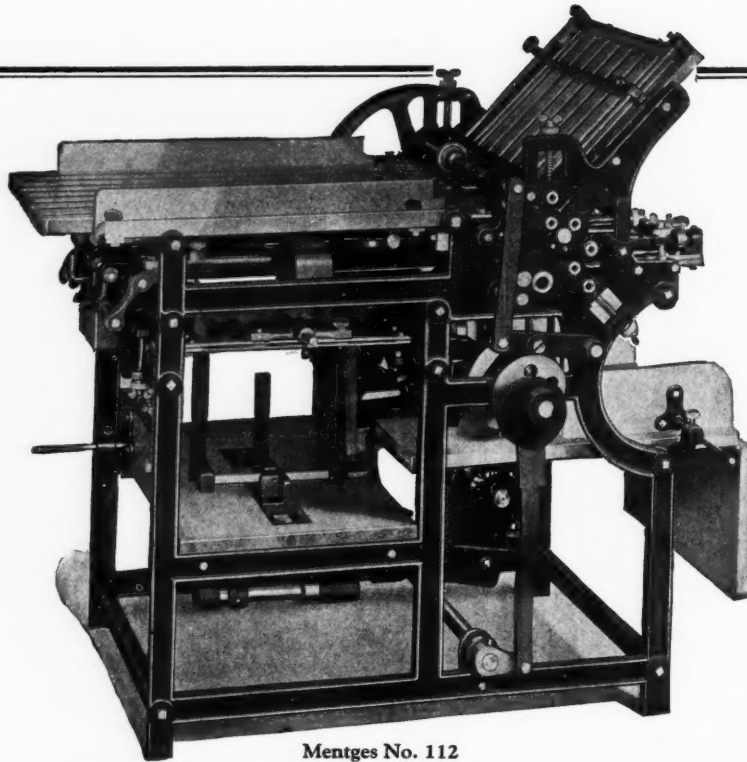
We want to know about the latest development in job press control. Send your booklet entitled Press-O-matic Job Press Control.

Name.....

Address.....







Mentges No. 112

## "This New Mentges Folder Is a Wonder!"

That statement is a good description in a nutshell of this latest product of The Mentges Folder Company. It was made by a man who has used many types of folders and who knows how important a folder is in every printshop. The name of this folding marvel is

### Mentges No. 112

This folder can fold any kind of paper up to 17" x 22" in size and at a rate as high as six thousand an hour. The fine part about it is that you don't have to spend hours getting it ready to do that or hours making changes from one job to another. No, indeed! With Mentges No. 112 you may change from one folding combination to another or from

*Book Imposition to News Imposition* by a simple deflecting mechanism without even stopping the machine! That puts it in a class by itself.

The motor is inside out of the way; the feed table is hinged to allow ease of access to the mechanism for making fold changes which is done with stenciled gauges, there being no parts to attach or remove; and the whole folder takes up but 32" x 42" of floor space.

The range of folding sizes is from 4-page, 1 fold, 4" x 5", up to 16-page, 2 right angle and 1 parallel, 8½" x 11" to 17½" x 22½", either book or news imposition, heads up or down. No other machine in the same class can do that, and best of all the price is within reason and within reach of any printer. The three great characteristics of Mentges No. 112 are the same as with all Mentges folders:

### SIMPLICITY — ACCURACY — DURABILITY

*Complete descriptive folder upon request. Deliveries are now being made on orders taken in their turn*

**THE MENTGES FOLDER COMPANY, Manufacturers**  
Sidney, Ohio, U. S. A.

"THE MENTGES—the RIGHT Folder for YOUR Work"

# TYPOTHETA<sup>B</sup> BULLETIN



EDWARD THOMSON MILLER • Editor

Published Weekly by United Typothetae of America, Inc. 600 West Jackson Boulevard, Chicago, Illinois. Telephone Monroe 1236. Printed in U. S. A.

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Volume XXI

CHICAGO, MONDAY, JULY 27, 1925.

## Financial Management in Business That Sells Service Rather Than Commodities It Recognizes Sound Financial Principles—Failure Records and Granting of Unwise Credits

By F. W. DICKEY, Economist First Wisconsin National Bu

EVERY industry has its own characteristics. Without pretending to much knowledge of your industry, it has seemed to me that the following are some of its distinguishing features: (1) The trade composition is like the printing business, sells a service rather than a commodity; (2) it requires a larger than the average investment in fixed assets inasmuch as the machines employed are complicated and expensive and particularly liable to obsolescence; (3) current assets consist largely of cash and receivables and inventory is not important; (4) profits depend upon steady work; (5) competition is keen, and (6) the volume of business fluctuates in close conformity with general business conditions. Financial management is a department of a business itself. In many instances, the general business conditions are such that the business supply and how general rule is that the part of its working capital year around and borrowed. You have the right to have judgment.

**No Standardized\*  
Intertype  
Has Ever Become Obsolete**



Executive Offices  
New York

1440 Broadway at  
40th Street

New York, Chicago, Memphis, San Francisco, Boston, Los Angeles, London

\* Unit-built Standardization with universal Interchangeability of parts is the most important single development in slug-casting composing machines that has taken place within the last thirty years.

Write today for literature



## The Library of Printed Specimens

SO MANY VISITORS to the Exhibition of Direct Advertising, now being held at the Library of Printed Specimens, have expressed the desire that the display be continued longer than the month of August that we are holding over the Exhibit during September.

If you have not been in to see these hundreds of examples of Direct Advertising, come now! Every field

of industry is represented. There's something here that fits your particular problem.

Our files, too, in which there are thousands of pieces of literature arranged according to various business classifications, are for your convenience.

Linger an hour—or a day. Here are comfortable chairs and a wealth of live and interesting material that you can peruse at leisure.

### BRADNER SMITH & COMPANY

333 South Desplaines Street

Corner of Van Buren

CHICAGO

# Give the Cutting Operations Consideration

Did you hear of the printer who "went broke" because he took a large job on which 40% of the cost was cutting? There were two conditions he failed to consider:

*First*, presswork is not the whole of any job. *Second*, he had what *are called* cutting machines, but they were not capable of economical production. Presswork may be the creative part of printing, but creation requires substance prepared and finished.



FIG. 2079

Illustration of 56", 64", 74" and 84" Sizes — Seybold Automatic Cutter

The name "Seybold" has been made significant by the superiority of cutters built by Seybold. This name stands on the record of achievement in the specialty of Cutting Machines for forty-four years. In fact, "Seybold" is a synonym for "Automatic Cutters."

*See a Seybold Operate*

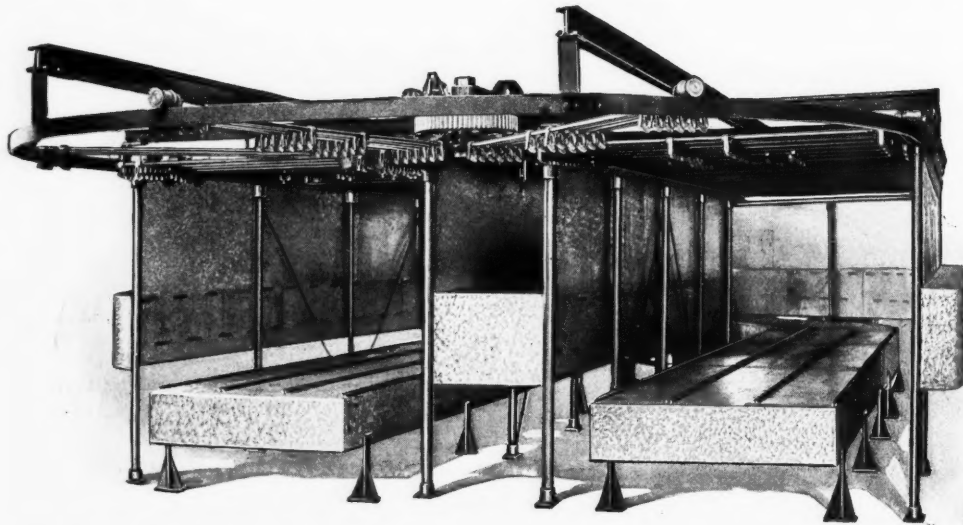
**THE SEYBOLD MACHINE COMPANY**  
DAYTON, OHIO, U. S. A.

*Sales Agencies and Service Stations*

New York Chicago Atlanta Dallas San Francisco Toronto Paris London Buenos Aires Stockholm



# The U-type Paper Conditioning Machine



THE Willsea U-type Paper Conditioning Machine operates on the same principle as the straight and circular type machines, but is different in form, the better to accommodate its particular range of capacities. It is built in four sizes—Nos. 1, 2, 3, 4—which have respective capacities of 9,600, 12,600, 15,600 and 18,600 sheets of 3-pt. stock every two hours, and which fill the gap which formerly existed between the largest circular type and the smallest straight type.

Like the circular machine the U-type makes a complete revolution in one hour, bringing the paper back to the starting

point in that time. The paper is then inverted and hung from the other end for a second revolution, so that it has one hour's exposure hanging each way—which is the reason for giving the capacity of our machines in two-hour periods.

The three types of machines—circular, U-type, straight—now comprise a graduated series of sizes with capacities ranging from 7,200 to 30,000 sheets of 3-pt. every two hours—or proportionate quantities of other stock. In other words, there is a machine to meet the requirements of every plant, from the smallest to the largest.

*When shall we have a representative call?*

## THE WILLSEA WORKS

*Engineers · Founders · Machinists*

ROCHESTER, NEW YORK, U. S. A.

---

Also Manufacturers of Multi-Color Presses for printing, scoring and cutting cartons from roll stock; Tubing Machines for making rectangular boxboard tubes or shells; and other special machinery

# KREOLITE



## The Detroit Free Press Building

**K**REOLITE Wood Block Floors were installed in this new newspaper and office building of the Detroit Free Press, Kreolite Wood Blocks being used in the composing, stereotype and mailing rooms and Kreolite Lug Wood Blocks on the loading docks and driveways.

¶ Newspapers, publishers and printing plants

everywhere have found Kreolite Wood Blocks provide the utmost in strength, economy, durability and service.

¶ Write us about your floor problems. Our Kreolite engineers will study your needs and make proper recommendations without any obligation to you.

## THE JENNISON-WRIGHT COMPANY

Branches in All Large Cities

Toledo, Ohio

# FLOORING

WOOD BLOCK

Please Mention THE INLAND PRINTER When Writing to Advertisers.

879

# Announcing THE CRAFTSMAN Line-up and Register Table

Designed to Meet the Exacting Requirements  
of Good Printing

**E**MBODYING new and more practical improvements to simplify and facilitate every operation in lining up and registering forms, and which are contained in no other Line-up and Register Table.

## Why the Craftsman Line-up and Register Table Stands Preminent

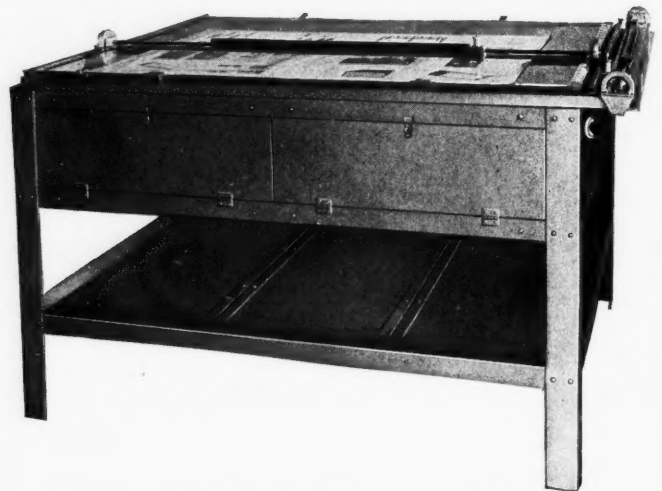
The horizontal and vertical straight-edges on the Table are attached by gears meshed to slotted tracks. Impossible to get out of adjustment.

An adjustable self-inking marking wheel attached to each straight-edge, eliminating hand-drawn lines and assuring perfect parallelism of lines.

A simple raising device lifts straight-edges off paper when moving them to another position.

An adjustable side guide for quick, accurate positioning of sheet and subsequent sheets of the same job.

**INVALUABLE TO LITHOGRAPHERS  
IN PREPARING LAY-OUT SHEETS, Etc.**



The Craftsman Line-up and Register Table

Patent applied for

### Standard Sizes :

38 x 50 inches

45 x 65 inches

50 x 75 inches

**T**HE CRAFTSMAN LINE-UP AND REGISTER TABLE is all-metal steel construction. Surface is heavy plate glass with illuminating compartment beneath. By pressing button a flood of light is thrown upward sufficient for the closest registering. Two spring-steel straight-edges, vertically and horizontally to each other, are attached to Table by the rack and gear method. This method insures perfect line-up at all times. No wires to stretch, break or become loose.

The self-inking marking wheels on straight-edges insure perfect parallelism of lines, eliminating hand-drawn pencil lines, and possible inaccuracies by holding pencil at different angles along the straight-edges. An adjustable side guide provides means for immediate and accurate positioning of press proofs. Adjustable sheet stops and clamps at base, or working side, of Table hold the sheet at same points as on the press. The Table is handsomely finished in olive green.

*Price and terms on application. Send for literature.*

## National Printer's Supply Company

Makers of Printer's Registering Devices

49-59 RIVER STREET, WALTHAM, MASS., U. S. A.





ILLUSTRATIONS

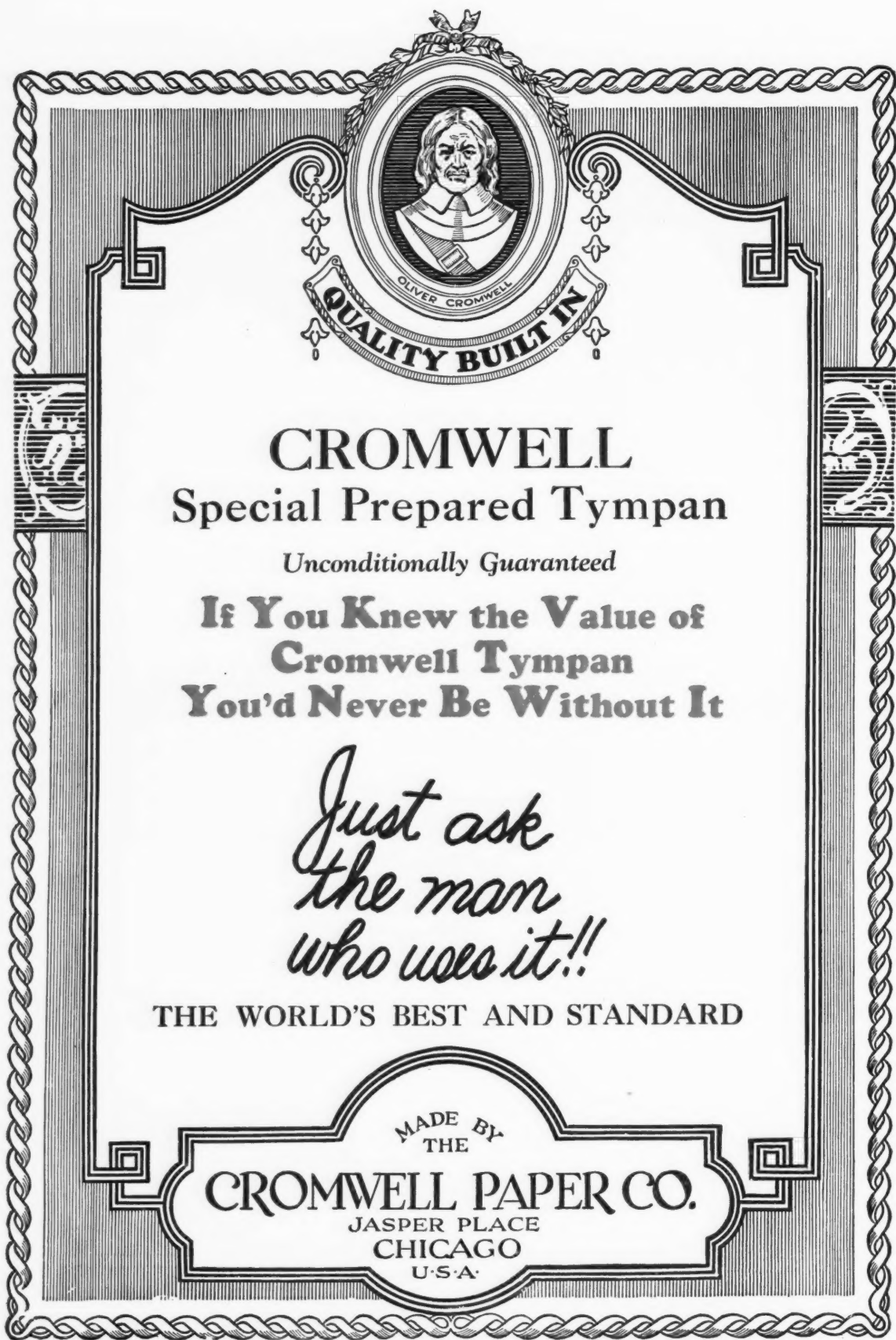
Courtesy MARSHALL FIELD & COMPANY, Chicago

INKS

WARNER, INC., Makers of fine Printing Inks, CHICAGO







OLIVER CROMWELL  
**QUALITY BUILT IN**

**CROMWELL**  
**Special Prepared Tympan**

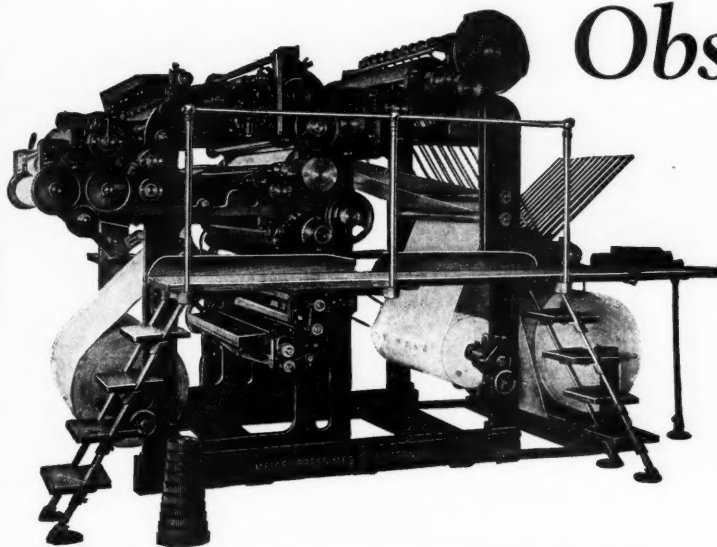
*Unconditionally Guaranteed*

**If You Knew the Value of  
Cromwell Tympan  
You'd Never Be Without It**

*Just ask  
the man  
who uses it!!*

**THE WORLD'S BEST AND STANDARD**

MADE BY  
THE  
**CROMWELL PAPER CO.**  
JASPER PLACE  
CHICAGO  
U.S.A.



## Observation

Seeing is believing. Therefore OBSERVATION is a great teacher. Man was constructed to see and hear twice as much as he can talk. OBSERVATION may be instigated by curiosity. Why not OBSERVE what the "going" and busy branches of the printing industry are doing? Don't "do it as we used to do"; be curious about your own business and OBSERVE what Meisel Presses [bed and platen-rotary-adjustable-or special paper products machinery] can do

for your business. He who runs can not observe fine distinctions, meaning, the too busy printer should have Meisel equipment, allowing him time to OBSERVE his own business. CONSULT

### Meisel Press Manufacturing Company

944-948 Dorchester Avenue, Boston, Massachusetts

# Goes Holiday Lines

Several beautiful styles  
of  
*Bordered Blanks*

appropriate for  
*Merchandise and Gift  
Certificates*

are included in the  
*Goes Printers' Helps*

—  
WRITE FOR SAMPLES



## GREETING CARDS HOLIDAY LETTER-HEADS HOLIDAY BLOTTERS

*Every year* at Holiday time thousands of merchants are stocked with merchandise which must be moved and moved quickly. Every year they are confronted with the necessity of urging their patrons to do their Christmas shopping early.

*Every year* during the Holiday season the Banker must advertise his Christmas Savings Clubs for the ensuing year.

*Every year* during the Holiday Season most business houses have some message to send to their trade.

*Every year* thousands of individuals and business houses send out greetings to their friends and to their trade.

All this means business—*splendid business*—for the Printer  
—and THE GOES HOLIDAY LINES  
will help line up this business. Send for Samples

GOES LITHOGRAPHING COMPANY, 35 W. 61st St., CHICAGO

# Remember~

the old MOUSTACHE CUP—faithful friend of flowery faces? For decades this exotic example of early American pottery held down the home plate on countless dining-room tables. Grim, rugged and austere, its only claim to spotlight preference was the ability to make two bases on one hit and at the same time put the soft pedal on the gurgitation of paternal intake. But as ye sow, so shall ye reap! And daily reaping of the facial horticulture has long since rung down the final curtain on an old tried-and-true friend. Gone is the moustache cup! Gone and buried in that rarest of forgotten graveyards—the Great American Attic!



*IT seems a big jump from china cups to electrotypes—and so it is; for while the paternal coffee flagon has considerably diminished in capacity and wearing qualities, electrotypes—especially A. E. C. lead mould, nickel-faced electrotypes—have greatly increased in these particulars.*



**AMERICAN ELECTROTYPE CO.**  
SHERIDAN BLDG.+9th & Sansom Streets + PHILADELPHIA



## Are You Wasting Half Your Glue Dollars?

Many shops buy 30-cent glue—and actually use 15-cent glue. They lose half the value of their good glue by improper heating.

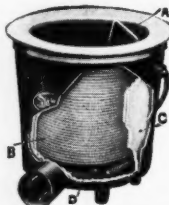
### 1. Glue must be heated—not cooked.

When heated over 150 degrees glue becomes practically worthless in a few hours. Below 140 degrees it is too cold to work properly. Keep your glue in the magic ten degrees—between 140 and 150—for best results.

### 2. Glue must be mixed fresh daily.

Even at 140-150 degrees glue loses some of its strength. Each day's batch must be mixed in a clean pot so it will not be diluted with stale glue.

## Sta-Warm ELECTRIC GLUE POT



A. Removable Brush Wiper.  
B. Heating element on walls.  
C. Asbestos Insulation.  
D. Automatic Heat Control.

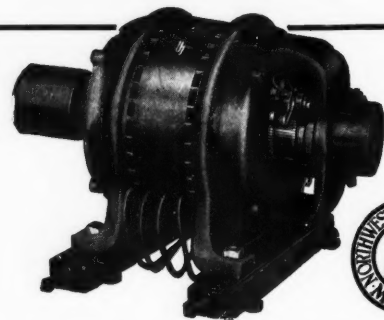
Does not cook glue. Holds it at 140-150 degrees by automatic control—no attention required. Its removable container is so easy to soak and wash that it gets cleaned daily.

With two interchangeable containers for each glue pot, left-over glue that is not too old may be used up before the fresh batch is used.

We also make industrial heaters in 5 to 25 gallon sizes for glue, ozokerite wax, paraffin, insulating wax, cement, rubber plastic, hot paints and dips to order from your specifications.

For sale by leading machinery supply houses and Type Founders everywhere or write

**ROHNE ELECTRIC COMPANY**  
2428 25th Avenue So. Minneapolis, Minn.



## Quality Presswork

The quality of the presswork depends more or less upon the speed of the motor—or on the control you have over the speed. Northwestern A-K Push-Button Control motors are under perfect control all the time, and the push-button feature enables you to run the press at a speed that will suit the work. Thus you will produce better presswork and save on the current at the same time.

These are advantages of the A-K Push-Button Control Motors, the only motors with push-button control for job presses.

Our illustrated folder and price list describing these motors will be a revelation as our prices compare favorably with the older types on the market without push-button control. Write for this folder.

## Northwestern Electric Co.

408-416 S. Hoyne Ave., Chicago, Ill., U. S. A.

2621 South San Pedro Street, Los Angeles, Calif.  
8 N. Sixth St., Minneapolis, Minn. 10 So. 18th St., Philadelphia, Pa.

# Don't Stand Still!

Because you have cleaned spacebands by hand for 40 years, and made a poor and costly job of it, is no reason for keeping that up!



## The Rockaway Automatic Spaceband Cleaner

Will Clean Your Bands

**Faster, Better, More Uniformly than it has ever been done before**

This Machine Will Save for You More Money Than You Now Deem Possible in

**Time, Matrices, Spacebands and Better Printing**

### We Can Prove This!

**Give Us the Opportunity**

All machines sent on ten days' trial and no sale is binding upon the purchaser, now or later, unless the machine proves itself to be of value to the establishment. *Could we show greater faith?*

*Write for descriptive literature, list of users from all parts of the world and their comments.*

### The Rockaway Company

3508 Grand Avenue, Drawer B, Milwaukee, Wis.

## Specify Dennison's GUMMED PAPER



3. Perfect printing surface—a characteristic of Dennison's gummed paper which enables the printer to obtain the best results from his work.

A clean surface, unusually free of specks.

### Advantages of Dennison's GUMMED PAPERS

1. Unexcelled gummings. Non-Blocking. Dextrine. Fish. Special.
2. They lie flat.
3. Perfect writing surface.
4. Numerous colors.
5. Uniform quality.
6. Waterproof packaging.

*Sold by leading wholesale paper dealers in the United States and Canada.*

DENNISON MANUFACTURING CO.  
Dept. 26-K Framingham, Mass.

Please send me a copy of your gummed paper sample book.

Name .....

Address .....

.....



## For PRESSES for Offset and Color Work We Advise ALBERT & CO'S of Frankenthal

CALLERS here see painted on our wall, "On every ALBERT Press imported we must pay about 45% for DUTY, Ocean charges, etc. Home press-builders pay nothing! Yet we offer ALBERT Presses—Quality the World's best—at no higher prices than are demanded for American Presses."

It does not require vivid imagination to grasp that we are not impelled to offer ALBERT Presses to the Printing and Allied Trades solely by what there is in it for us! In dollars, our profit can neither be enormous nor comparable with that coined by American press-builders who have this 45% in their favor.

It will be interesting to know to what height prices would soar if we were not ready to fill orders for printing presses at moderate prices, very promptly. We expect patronage because we are the printer's friend. He is better

off because we are here ready to assist him. Our friends Albert & Co. wrote, "We have a special Photogravure Department at our Works which is maintained for the purpose of teaching our customers how to work photogravure machines." Some Americans are profiting by this exceptional privilege. So can you!

About spare parts? Do not be misled by warnings not to order foreign presses because you will not (?) be able to get parts when needed. Here is an extract from our last machinery catalog: "Here are carried in stock the largest number of spare parts for machines imported or manufactured or sold by Reiner, and for all competitors' machines regardless of age. This readiness to meet emergencies is a part of Reiner service." This applies fully as much to our Printing Press Division as to other machinery handled by Robert Reiner, Inc.

*Haven't said anything about Presses. No. But we are demonstrating ALBERT'S Offset, and Front Rapid Presses daily. Will arrange to take you through our Works on hearing from you.*

**ROBERT REINER, INC., *Printing Press Division***

Phone Chickering 5228

Printing Crafts Building, New York

## YOU CAN BANK ON IT!

The ever-increasing use of R. R. B. Padding Glue by printers throughout the country is proof positive of its dependable, uniform quality, its superior strength and flexibility.

*Order a Trial Can from One of the Following Dealers*

Baltimore, Md.....	G. Hardy Armstrong	Ft. Worth, Texas.....	Southwestern Paper Co.
Birmingham, Ala.....	City Paper Co.	Hagerstown, Md.....	Antietam Paper Co.
Birmingham, Ala.....	Graham Paper Co.	Los Angeles, Cal.....	Blake, Moffitt & Towne
Boston, Mass.....	Stone & Andrew, Inc.	Minneapolis, Minn.....	McClellan Paper Co.
Boston, Mass.....	H. C. Hansen Type Foundry	Nashville, Tenn.....	Graham Paper Co.
Buffalo, N. Y.....	American Type Fdrs. Co.	New Haven, Conn.....	Stone & Andrew, Inc.
Chicago, Ill.....	Graham Paper Co.	New Orleans, La.....	Graham Paper Co.
Cleveland, Ohio.....	Cleveland Paper Mfg. Co.	Ogden, Utah.....	Scoville Paper Co.
Dallas, Texas.....	Barnhart Bros. & Spindler	Salt Lake City, Utah.....	Western Newspaper Union
Dallas, Texas.....	Southwestern Paper Co.	San Francisco, Cal.....	Blake, Moffitt & Towne
Dallas, Texas.....	Graham Paper Co.	St. Louis, Mo.....	Graham Paper Co.
Denver, Colo.....	Graham Paper Co.	Seattle, Wash.....	American Paper Co.
Detroit, Mich.....	Gebhard Bros.	Springfield, Mass.....	Stone & Andrew, Inc.
El Paso, Texas.....	Graham Paper Co.	Washington, D. C.....	R. P. Andrews Paper Co.
	Toronto, Canada.....		Wilson-Munroe Co.

or direct from

**ROBERT R. BURRAGE, 15 Vandewater St., New York**

# R.R.B. PADDING GLUE

# Kidder Machines

Established 1880

Slitters, Rewinders, Sheet Cutters  
Printing Presses, Special Machinery

*For Your Plant*

## Kidder Press Company

Head Office and Works

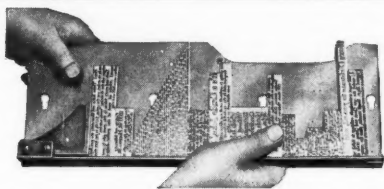
Dover, New Hampshire

NEW YORK  
261 Broadway

TORONTO, CANADA  
445 King Street West

CHICAGO  
166 West Jackson St.

## One Newspaper Uses 33 Mohr Lino-Saws



### **This is what the Mohr Lino-Saw does**

By means of the Mohr Lino-Saw, galleys of odd-measure slugs like this—ready for make-up with cuts, initials, borders and hand-set matter—are produced AND SAWED directly on the type-casting machine, as quickly as “straight” matter.

The Mohr Lino-Saw is a highly perfected and simple device which a Linotype machinist can install in a few hours, and by means of which floor-saw delays, ruined mold liners, bleeding of slugs and other difficulties are entirely eliminated. In the interest of shop efficiency, investigate!

A famous newspaper publisher installed one Mohr Lino-Saw, took note of its investment value and ordered another.

At frequent intervals since then he has been doing the same thing. Today he has 33 Mohr Lino-Saws in operation.

In every state of the Union—in dozens of foreign countries—in small shops and big shops—wherever *waste motion* and *lost time* are considered thieves of profit and hindrances in competition, Mohr Lino-Saws are part of the Linotype and Intertype equipment.

*First read the brief description of what Mohr Lino-Saws do at the left. Then ask us to send you, without obligation, full details and prices. It may mean hundreds of dollars to you each year.*

MOHR LINO-SAW  
COMPANY

564-572 W. Monroe Street  
Chicago, Ill.



TRADE-MARK

Please Mention THE INLAND PRINTER When Writing to Advertisers.

885



# This Is No Coincidence

IN A RECENT issue of *The Trade Compositor*, the official publication and bulletin of the International Trade Composition Association, its editor, under the heading, "Poor Metal Costs You Money," writes:

"Who will dispute the statement that one of the most important factors in the production of good slugs and type is good metal? No one, I am sure. It is not possible to turn out a good product on any of the machines which we use in our business, and turn it out day after day, unless the metal used is always in good condition.

"It is of first and vital importance that the metal when originally purchased be of first-class quality. No trade composition house can afford to use any but the best."

This is sound advice. And it applies to printing, publication and newspaper plants as well as to those setting type for the trade.

In face of the fact that the product of the trade typesetter must be of the highest quality from a printing standpoint, it is not a mere coincidence that we number among our customers many of the largest and best of such plants.

This business has come to us because we have earned it—because the uniformly high standard of "Wilke's" Type Metals has made it possible for these plants to better serve their own customers. They have found our metal an asset in building business and holding it—and so will you.

---

"Wilke's" Type Metals Are Best  
On the Long Runs—They Stand Up

---

## Metals Refining Company

HAMMOND, INDIANA

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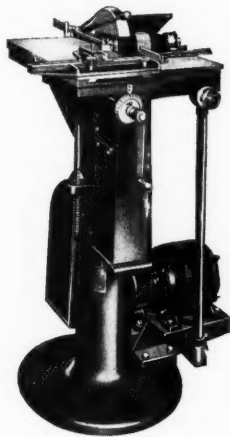
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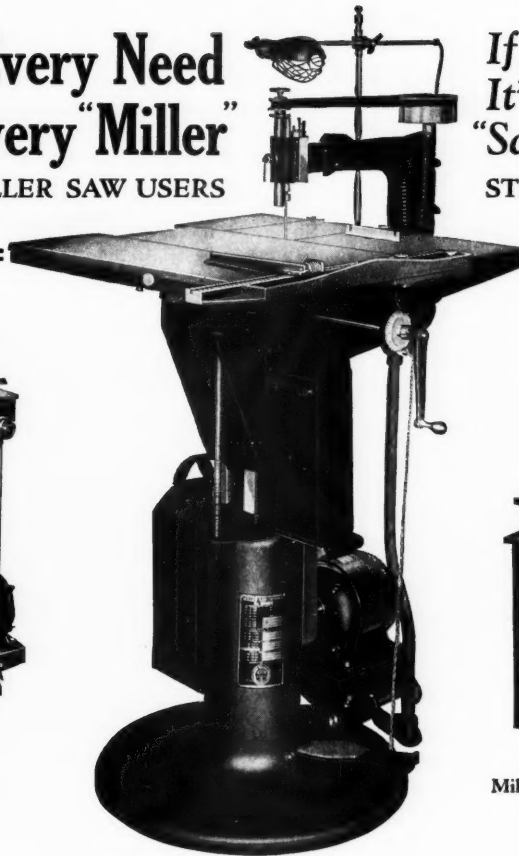
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Evening Star, Washington, D. C.  
Gov't Ptg. Office, Washington, D. C.  
Post, Washington, D. C.  
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Herald, Miami, Fla.  
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W. F. Hall Ptg. Co., Chicago, Ill.  
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Kennebeck Journal, Augusta, Me.

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N. T. A. Munder, Baltimore, Md.  
Transcript, Boston, Mass.  
Globe, Boston, Mass.  
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Banner, Nashville, Tenn.

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Times-Herald, Dallas, Tex.  
Desert News, Salt Lake City, Utah.  
News-Leader, Richmond, Va.  
Times, Seattle, Wash.  
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# THE INLAND PRINTER

*The Leading Business and Technical Journal of the World  
in the Printing and Allied Industries*

HARRY HILLMAN, *Editor-in-Chief*

MARTIN HEIR, *Associate Editor*

Volume 75

SEPTEMBER, 1925

Number 6

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PUBLISHED MONTHLY BY

## THE INLAND PRINTER COMPANY

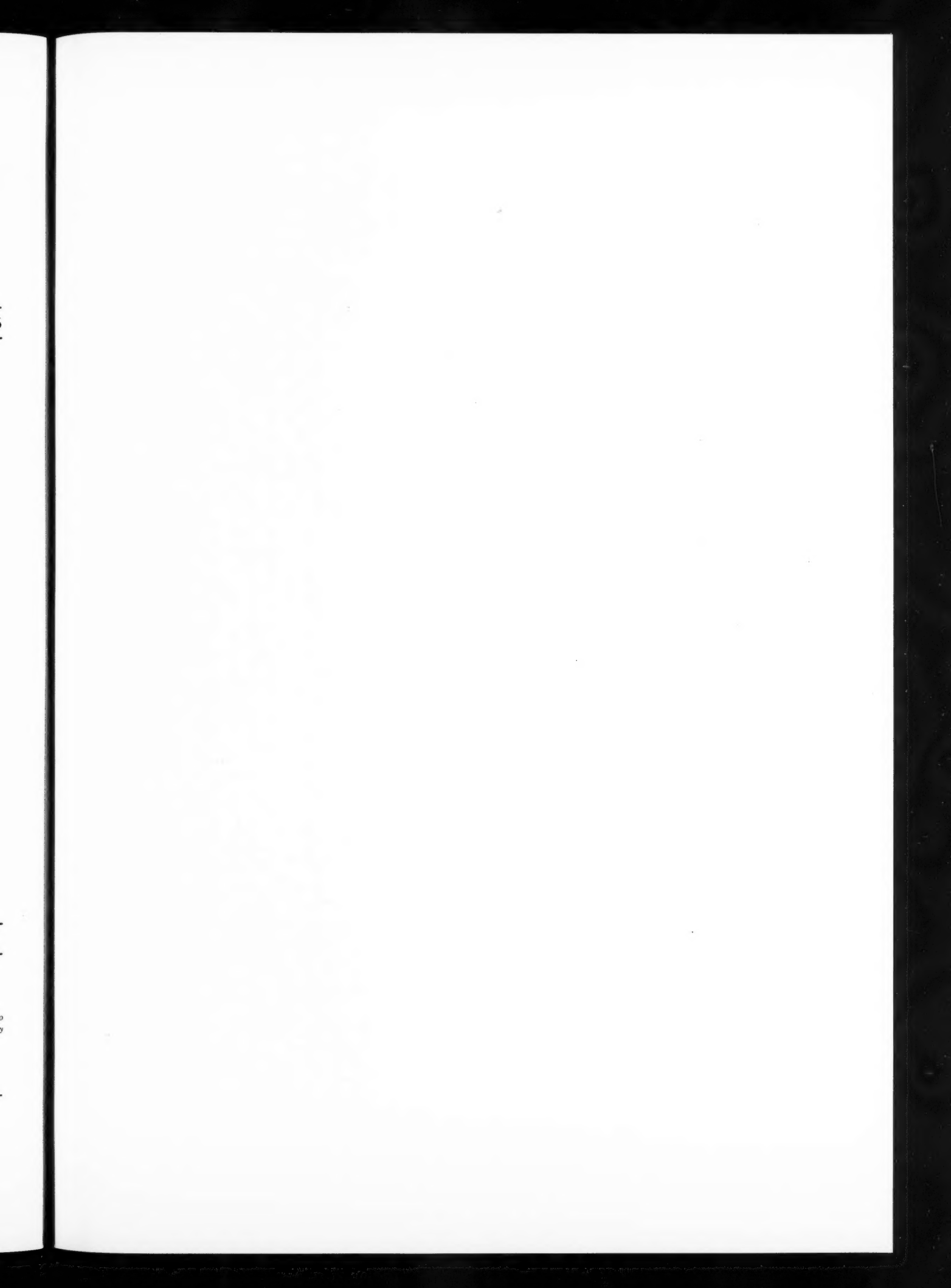
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*Address all communications to  
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• A R T •

*I've watched* some famous artists paint  
In studios both queer and quaint,  
While strains of music soft and sweet  
Were used to stimulate the urge  
That through each artist soul must surge  
Before his canvas is complete.

*I've heard* the great musicians play  
In tones both serious and gay,  
While mellowed lights would filter through  
And add their bit to music's charm  
By keeping the fires of genius warm,  
And inspiring his soul anew.

*I've heard* the presses hum with speed,  
Meeting the day's insistent need,  
While he who builds each new design  
Toils amid chaos, clamor and grime,  
Asking only his quota of time  
For each creation of hue and line.

*His shaded lights* are soot-smoked panes,  
The humming presses are his refrains,  
Dreams must he sacrifice for speed,  
Nor time for fancy must he waste —  
Each passing moment urges haste  
To satisfy commercial greed.

*There may be* those to whom *Art* means  
Achievement only through their dreams,  
But *Art* to me is nothing less  
Than new creation at its best,  
Perfection, that has passed the test  
Of Canvas, Instrument or Press.

*And he* whose copy can inspire  
The world to listen or admire  
Is daily pouring from his heart  
A masterpiece of perfect line,  
Of merging color and design,  
And what is this, but *Art*?

ANN FALWELL ELLIS

# THE INLAND PRINTER

LEADING BUSINESS AND TECHNICAL JOURNAL OF THE WORLD IN THE PRINTING AND ALLIED INDUSTRIES

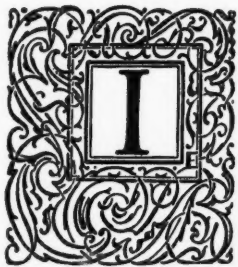
VOLUME 75

SEPTEMBER, 1925

NUMBER 6

## Where Does the Beginner Begin?

By SAMUEL LION



I AM not a salesman, but only one of the lowly routine men that are considered a necessary evil in every printing office. The members of the august and prosperous salesmanship profession will doubtless consider it presumptuous, perhaps even sacrilegious, for an office man engaged in estimating, cost accounting and similar work to offer any criticism, even constructive, of methods in vogue among printing salesmen. But the suggestions in this article are not intended for the high-voltage producers, but for the lesser lights who are trying to sell printing without a definite idea as to just how to go about it.

As I am not a salesman, and, in fact, never have been a salesman, the suggestions do not spring from my own experience, but solely from observation of many of the men with whom I have come in contact. My work has always brought me into intimate relationship with the salesmen, scarcely ever with the customers. I have dealt with all types of salesmen, from the false alarms who rang themselves out in short order, to the real big fellows whose monthly averages about equaled my yearly salary. It would be trite to remark that for every one of the latter there is always about a hundred of the former.

The surprising thing about the general run of salesmen is their entire lack of aim or plan in selling. Day after day I have watched them start out without a clue or a motive, merely trusting to luck to stumble onto a prospect. In the larger establishments where they have sales managers this does not happen, as the men are given positive leads to work on and if they fail to produce they are dropped. But in the medium-sized office the salesman comes down in the morning, fusses around his desk awhile, jollies the stenographer or estimator or bookkeeper, loafs in the plant for ten or fifteen minutes, and finally gets started on his route about the time the banks are opening.

Being engaged in mathematical work I have wondered, at times, just what percentage the firm is paying some of these salaried salesmen for the work actually produced. I have wished to measure them by the same yardstick we use in gaging the value of one of the men in the shop, or one of the composing machines or presses. On several occasions, as opportunity offered, I have made the calculations, purely for my own curiosity and satisfaction, and have found it is costing the house from twenty to forty per cent to keep the mediocre type of salesman on the pay roll. In one exceptional case I found that a salesman who had been with the firm a number of years was actually costing forty-six per cent for his returns.

The spirit prompting these investigations was not a critical one, for in nearly every case I have had the warmest personal feeling for the men in question. Most of them are splendid fellows who make friends readily and are really too prone to depend on the personal friendship equation in counting on printing sales. That seemed to be the keynote of the failure of Mr. Average Salesman. He devoted most of his time to cultivating friendships and acquaintanceships, old and new, feeling that if he were pleasantly and favorably known by enough people, they would always think of him and send for him when they needed printing. There was practically no thought or planning as to *what* people needed and *when* they needed it.

As an illustration, take the case of Fred Mitchell, a bright, pleasant chap who started out to sell printing with a very meager knowledge of the "game," his none-too-broad experience having been gained in selling newspaper advertising. Fred was well known in the community, a city of about one hundred thousand inhabitants, was a member of several live clubs and fraternal organizations, usually held office in one of them, and started out with plenty of enthusiasm and vigor to sell everybody he knew. He discovered that most of his friends already had satisfactory printing connections, and that, aside from an occasional crumb, about all they gave him was work to figure on.



It happened that I did most of the figuring. For some time the new man had been laboring under the impression that my estimates were unnecessarily high. He came in time after time and told me disgustedly that we were anywhere from ten to fifty per cent above the lowest bidder. He wasn't getting many orders, but as he was working on a commission basis he was allowed to remain as long as he cared, or could afford to. He was not a quitter and he was not a shirker. Day after day he made the rounds of his friends' offices and wore out much good shoe leather, with very poor results. After a time he realized that my estimates were pretty accurate or the firm wouldn't keep me in that capacity, and he was just on the point of concluding that the printing business was either very poor in our city or he was not cut out for a printing salesman, when in a confidential moment he unbosomed himself to me one afternoon.

Knowing nothing better, I fed him a few of the usual supposedly encouraging platitudes about "slow beginnings" and "perseverance," but at home that night I began to wonder just what system he was pursuing in his rounds, or what method any salesman used in starting out in what amounted to new territory. In other words, *just where does the beginner begin?* That suggested the question as to what I would do if I were confronted with that situation. As I was not of the selling temperament the very thought of the possibility made me shudder. Nevertheless I suppressed the shudder and harbored the thought. I went to bed without a solution, realizing that if I were in Mitchell's shoes I would likely do exactly as he was doing, probably with even poorer results.

The next day I learned that his daily routine was mostly a hit-or-miss proposition, with a very low average of marksmanship. The nearest thing approaching system in his calls was that he would start out one day and work all the garages in a certain territory; the next day he would pay his respects to the restaurant men, and so on down the list of obvious users of printing. In each place he would make intelligent suggestions as to the kind of printing likely to be needed, but about the only increase in work noticeable in the office was that on my desk, where there was almost continually a sheaf of overdue estimates.

It is a well known fact that if any salesman exposes himself to a sale frequently enough, he will get a certain number of orders. Mitchell did, but not enough to support himself, his wife, and a son in high school. Day and night, when not engaged in other matters, I kept pondering the question in my mind as to just what method of approach he should follow. I knew there had to be some kind of system for a man to follow until he had gotten a foothold and built up a clientele of his own. And as this chap was an earnest, hard worker and was determined to stick it out, I wanted to help him all I could.

I have always believed that if a fellow uses his brains and has a half-way pleasing personality he can become a successful salesman. The best ones of my acquaintance are extremely businesslike, fully appre-

ciative of the value of their time, and are not given to frivolity. They always seem to have definite objectives, contrasting strongly with the aimlessness of the order-takers. I pondered over their plans of action, how they unearthed prospects, what winds brought them rumors of important jobs. Undoubtedly there was a method, a system, back of it all.

That evening, while reading the morning paper, which I never had time to do before going to the office, I was impressed by a story from the state capital telling of the organization of a local corporation for the manufacture of overalls. It was an entirely new concern; the charter had just been issued and all of the incorporators were newcomers. Probably because I had been immersed in sales thoughts recently, the suggestion immediately popped into my head that this new firm would need printing—considerable printing. It was evidently backed by plenty of capital, was going into business on a large scale, with a pretty fair assurance of permanence, and every one soliciting its business would presumably be competing on an equal footing. I regretted that I had not read the paper that morning, because I felt sure that some live-wire had seen it and had already gotten in touch with the new firm.

My suspicions proved well founded; when Mitchell called on them the following day he found they had just placed an order with a competitor. He was downcast about it, but the incident had given me a possible solution of the problem. I was so elated that it was hard for me to concentrate on other things.

After dinner I again took the morning paper and scanned it very carefully for clues to printing jobs. While there did not seem to be any likely prospects, I jotted down places that impressed me as sources from which printing orders might originate, just as the city editor of a newspaper has his city mapped for news sources so that he can cover it thoroughly with his reportorial force.

The paper was a good one; it was quite conservative in tone, very thorough in its methods, and covered all worth-while news accurately. It had a large following among business men, and looking at it with new eyes, so to speak, I could discern the reason for its popularity. Little items which had seemed unimportant now took on new meaning when viewed as sales prospects. Real estate transfers, hotel arrivals, births, marriages, social events, building permits, automobile licenses, the advertisements and many other items now spoke a new language and cried aloud that there were hundreds of people in the city who were in need of printing. Much of it, I knew, would be unobtainable because of previous connections, but nevertheless it offered a list of genuine prospects who needed the services of some printer immediately. It stood to reason that the man who came along at the psychological moment would have a good chance of making the sale.

I passed the suggestion on to the now discouraged salesman and gave him the list of "leads" or "sources" I had compiled. He was quick to see their value. We discussed the possibilities in each of them; we analyzed

imaginary deals suggested by the sale of a downtown corner; we constructed synthetic business transactions from hotel arrivals, building permits and news stories; we detected a printing order lurking behind every special announcement in the advertising columns; and we visualized remunerative printing accounts springing, like mighty oaks, from the little acorns of wedding invitations or other social printing.

The acquisition of a new delivery auto, we argued, should certainly be the occasion for the department store's sending out a small envelope stuffer with the monthly statements to tell its regular customers how solicitous it was for their convenience. We readily foresaw, too, that each of the customers of the Bridge Street National Bank should be advised, preferably by neatly printed, imitation-typewriter letters, of the new department that had just been inaugurated, in charge of the competent official weaned away from a competitor.

The "sources" were life savers to Mitchell. With something tangible and definite to work on, he went about his daily tasks with optimism and enthusiasm. The results, although meager, were evident almost immediately. The places where he called were unmistakably warm trails and not the cold tracks of printing orders at least six months old. He landed a fair percentage of the business, and while most of it was what he termed "slim pickings," it swelled his totals so that his sales for the first month showed a twenty-seven per cent increase.

One of the factors of material assistance was his thorough familiarity with the printing used in most of the businesses he called on. This was acquired by study of the specimens in our sample cabinet. We preserved several samples of every order, and these were carefully filed away, indexed and cross-indexed so as to be handy for reference. It was possible, in this way, to turn to a certain drawer, or folder, and find a sample of every kind of printing used in an automobile salesroom, for instance, and to turn to another section and find requisition blanks, sales contracts, and so on. Our ambitious salesman spent considerable time studying these samples until he seemed to know just what was needed in each line of business. Before going out he would gather together those samples on which he intended to concentrate and would also get prices, so that he was pretty well prepared for his prospective customers. He read the paper regularly before coming to the office in the morning and developed an instinct for printing orders like a reporter's "nose for news." In an inexpensive date book he jotted down future happenings which promised well in a printing way.

We still collaborated on the discovery of new "sources." For instance, we took the classified section of the city directory and made a list of small and medium sized firms located off the beaten path, which I felt sure would produce a nice, modest harvest of printing orders for the man who would go a little out of his way and solicit them intelligently. I knew that salesmen, like other humans, generally followed the line of least resistance, and would not spend time snip-

ing for five and ten dollar orders which entailed quite a little physical exertion, when there was always the chance of big business developing right in the downtown section. The results justified our expectations and the hard work that Mitchell put in. Just to cite one fairly typical example: The owner of a potato-chip factory, just outside the city limits, told him that no printing solicitor had ever called on him, and that he always had to go to town to place orders for his waxed paper bags and other articles. After one or two trials he gave us all his business on open orders.

Mitchell struck up a convenient working arrangement with hustling salesmen in certain other lines, such as office supplies, typewriters, carbon papers, etc., for the exchange of information as to prospects. Through a similar agreement with one of the more active advertising agencies he had landed a very desirable order.

From the vantage point of the office I had observed that there was always a certain percentage of accounts which gradually dwindled and died, and that it was invariably quite difficult to learn the reasons. Perhaps a new man, with enthusiasm, energy and ambition could resell these firms and restore the lost confidence. I secured a list from the bookkeeper and was really surprised at Mitchell's success in bringing some of the dormant ones to life. Judged from the results, most of them had perished from lack of attention.

This suggested another and a kindred "source." We had two other salesmen, both highly successful and usually extremely busy. They had some small accounts which they were unable to take care of properly because of the demands on their time by the larger and more profitable customers. It was only a question of time when these accounts, too, would fall victims of some competitor who had more leisure to devote to their needs. Then why not forestall the loss by transferring them to one of our own men who was capable and willing to take care of them? The older men agreed readily, and by taking Mitchell around and introducing him and offering a diplomatic explanation for the change, assured the success of the transfer.

They also furnished him the names of several large buyers of printing whom they had not been able to line up. As students of human nature they knew that there were certain personalities with whom they were psychologically at cross purposes and whose business they never had any chance of winning. Every salesman has doubtless encountered this sort of thing. Therefore, the logical thing was to give Mitchell a chance at these difficult prospects. One of them turned out very nicely for him, practically selling himself, and eventually developing into a steady, profitable account.

So it was not surprising that the business of the former newspaper man developed by leaps and bounds each successive month. In six months' time he had a steady income considerably in excess of mine, and today he is one of the most successful salesmen in his territory. The moral, as I see it, is that salesmanship is not only a matter of hard work but of even harder thinking, and that a salesman, like a hunter, can not bag the game unless he goes where the game abounds.

## Popularizing the Job-Printing Department

By FRANK V. FAULHABER



ANY small-town newspaper publishers would have fewer worries in getting out their sheet and would be enabled to improve upon it, if the job-printing department and other phases of their work were properly developed. Many are the complaints of the lack of business; there are not enough funds; things are decidedly lax; difficult sledding, indeed, is it to keep the plant in operation. A successful job-printing department can help materially towards a better and bigger paper. The small-town newspaper publisher can not afford to let things slide in the job-printing department, but he does not always keep everything there in tip-top shape. Usually the publisher who is ready to provide satisfactory printing, whether jobs are large or small, is the better prepared to bring out a more attractive and worth-while paper. Making the job-printing department pay will tend to solve many of the problems of the small-town newspaper publisher and bring greater returns for his venture.

Too often trade is inadequately solicited. There may be hard times. Idleness may be evident within the newspaper office. *Question* (and an important one): What can some of the office assistants accomplish in the way of jacking up business? Utilizing spare moments in canvassing, constructing sales letters, telephone calls, keeping after prospects, all in the interest of the job-printing department, will make assistants alert and enthusiastic, to say nothing of keeping the plant profitably employed.

Too often a customer comes for a single job, then is lost sight of. Why not keep a figurative string on him? Keep a record of all names and addresses, but not merely for routine work. The small-town newspaper publisher will find it worth while to keep each customer apprised on each order regarding possible reordering. Appreciating this, customers will respond. They will tell friends and thus continue the good work, instead of seeking some big-city printer whose lower prices may have tempted.

Speaking about prices, the small-town newspaper publisher should not become worried simply because his quotations may be a trifle higher. After all, your good customer is not so much interested in price; he buys printing because he is interested in printing. Show him how your plant can get out better printing! Price will then be insignificant.

You will be helped by considering each job an individual proposition — not merely as just so much more work. Each customer has his individual requirements. Learn what his problems are and try to solve them for him by getting him to use more of your printing. When

it pays him to buy your printing he will come to you every time. Therefore you can afford to be liberal with suggestions. Study each case; give it your best attention; then solve it.

Consider your subscription list. How many on it are regular customers for job-printing work? How many come only occasionally? Shouldn't there be more occasional customers, and shouldn't there be more regular customers? There may be any number who some time in the past were furnished with but a single job. How did those jobs please? Why haven't these former customers returned? Some interesting and instructive answers lie behind these queries. It is the opportunity of the job-printing department to probe the way to these answers. Keep in touch with the customer.

You have supplied a thousand letterheads to the manager of a small plant. Very well. A short time afterwards an inquiry might be made as to how these have pleased. What does the customer think of them? He will often have some timely and valuable suggestions that will help you to furnish him a better job in the future; one little idea thus invited will often pave the way to a big improvement in the job-printing department as a whole.

Let us particularize. This is precisely what one alert small-town publisher did following an initial order. He was out for frank criticism and information, and the customer was only too willing. "Your stock is O. K., but I don't like your type arrangement," came over the wire. The publisher, keenly eager to make improvements, lost no time in looking into this particular job. He found the same trouble in other orders, but he also found the way to betterment. It was this fact that incidentally steered more job-printing business to his plant.

From time to time every subscriber should be solicited regarding job-printing work. Always will there be need for engagement and wedding announcements, and similar printing. A hint toward this business is conveyed in many ways. In the smaller communities it is often common gossip as to engagements and approaching marriages. The couple who make an announcement in your newspaper ought to be a good prospect for social stationery. A little timely prompting may be all that is required.

Just as the telephone can be made to bring in a line of news, so, too, can it be made to bring in job-printing business. Every impromptu suggestion should be capitalized, and old prospects should be kept in touch with, by means of the phone. Don't be feazed because you have no salesman; within your plant right now you may have very capable talent, yet not know it. Some eager assistant will often cooperate with you in stirring up more job-printing business. Possibilities should be promising right in the community; every merchant, business man, farmer, etc., should be a prospect.



Consider catalogue work. Your druggist is desirous of more trade. Why not have some one go over to his place and point out how, by means of a weekly list of items distributed to customers and new prospects, more drug-store trade can be developed? The druggist will be receptive to such a suggestion. And he'll respond. Show him how he can make more money; he will help you to make more. Convince him that more of his slow-moving items can be made to sell, simply by bringing them before the buying public by way of a weekly reminder. Discuss his individual problem and indicate how his business can be built by means of regular printing. Getting small catalogue work and the like will also point the way to other business; labels for the various containers are required. Where does he get them now? The big city? He'll need envelopes and letterheads; he'll be interested in something distinctive and it will always be your better job that will command the better price. Mayhap he needs billheads, blotters and folders of one sort or another. You can not go too far with your suggestions here. By making the druggist see what can be done for him, by using more and better printing, and by maintaining his business in more up-to-date ways, he will come across with many an order that otherwise would never materialize.

The same thing can be done with your other merchants. The florist is ripe for all sorts of printing. Seed envelopes you can supply. Unnecessary to turn to a house two thousand miles away. Your job certainly should be much more satisfactory, as the work can be discussed more conveniently and settlements effected more readily. The florist needs catalogue envelopes, tags of different kinds, labels; and what might he not be interested in in the way of advertising! Perhaps some florist has given you a single job for some business cards. Has he been followed up in any way? Study his problem; help him to solve it, and thereby help to solve one of your own.

The smallest laundry will be in the market for printing of divers kinds. Laundry slips are constantly required; circulars should have a place; show the laundry owner how he, too, can attract more business. More advertising for him will call for envelopes and letterheads, billheads and statements, to mention a few. By solving his problem you will be gaining a friend, to say nothing of a steady, satisfied customer.

Get after the proprietor of the dry-goods store and the grocer. Some good advertising for them will be in line. An assistant can go over the problem in each case, offer suitable suggestions and win orders, at the same time paving the way to other jobs. Insufficient printing of the right kind is keeping back many businesses; once you convince your prospect of this truth the way to more orders should be easy.

If that large plant is giving you only an occasional order for some envelopes or letterheads, something is wrong. Study the plant's problem. Have somebody go over there and suggest that they try out employee work cards that are produced in *your* plant. And prospect cards; is the plant using them? Show the manager how he can smooth his problems through the

use of modern prospect cards; your plant is equipped with facilities, so is entitled to at least a trial. Some distant printing shop may be this factory's present source; the work may not be wholly satisfactory. What are used in the way of stock cards, inventory slips, report cards, and the like? If this prospect is shown the way to a better and more efficient system through the use of your timely suggestions and printing services, then you will at the same time beckon all the other possible business. Verily, there are opportunities galore.

Arrange a prize contest. It may be designed for the attention of the children, which will indirectly invite attention from their elders. Children can show the way to more job-printing work; for some small inducement they will only too willingly give their help. Offering prizes for the names and addresses of suitable prospects should prove a worth-while and paying procedure for the small-town newspaper publisher. It is by stimulating more interest that more business is created. Later all the new prospects can be solicited, periodically; canvassing work will have a place; talk over each printing and sales problem with each prospect. On the side, there should be some satisfying results in the way of circulation work. Efforts can be combined; one will support the other.

Idle time now evident in the printing office ought to be diverted to the more profitable practice of constructing some sales letters, intended for job-printing prospects. You can not determine possibilities here until you have tested them. It is by trying out that you find out. Let the work be done thoroughly; one single letter should not be expected to bring in immediate results. It is the series of appeals, mailed at intervals, that invites greatest returns. Each letter will support the other; many recipients do not, for one reason or another, answer a first message. But by pegging away at your proposition, all in the interest of the job-printing department, much good will result.

The small-town newspaper with display facilities should not neglect this opportunity. Many printers are prepared to turn out a high grade of work, yet prospects never gain that idea, simply because of inadequate and slipshod display methods. It is when the prospect knows what you can do, *for him*, that he becomes vitally interested. Feature the different kinds and grades of printing work, then watch your job-printing department prosper. Personal saleswork will of course back up the effort here.

It will often pay you to go to a little extra "trouble" to draw additional business. Let us illustrate. One regional publisher felt that he should receive some orders from a big beauty shop not far from his plant. He laid out a special job, in the hopes of an order; there was no trace of a promise. He produced a neat, clever piece of printing on a folder, listing the different kinds of beauty work that were offered, and left space for prices. He went over personally to the beauty parlor proprietor. She, not being any too plentifully supplied with work, was eagerly receptive. Then he went into detail. Once everything was clear it was but



a step to the desired business. In addition, this enterprising publisher placed himself in line for considerable other business for which the beauty shop was in the market.

Such work, linked up with window displays of a novel kind, will always pay. Certainly many a small-town newspaper publisher can afford to do some experimenting here, and exhibit his work in some compelling out-of-the-ordinary trims. When not enough people are drawn to the displays, use the telephone and invite them to come. Awakening interest in various ways,

always being prepared for a job, however small, will keep the job-printing department profitably busy.

Go over the subscription lists. Compile a new prospect list — and keep this *alive*. There are too many single orders now; the prospect is not kept in mind for other printing work. When customers realize your plant is really solicitous of their work, they will become more steady customers. When they know you are ever willing to solve individual problems for them and to suggest the right kind of printing, it will invariably attract more of their trade.

## Do Service Departments Pay?

By ARTHUR J. PEEL



THE problem of costs in the art and service departments of a printing business, and the question whether these should be considered as separate units, each showing a separate profit and loss, have exercised the minds of printers ever since these auxiliary functions were developed. The typographic system of accounting with its interlocking system of cost accounting has solved for the printer practically every other problem of costs that can possibly develop in the performance of his business, but it has not provided for the problem of the art and service departments as these departments are being developed in the more progressive and modern printing organizations in this country.

Some printers hold the opinion that there is no good purpose achieved in showing any distinction between these departments and the plant operations, since profits are made or lost on the business as a whole, and not on individual operations. While this may sound very plausible, it is, nevertheless, unsound. A department-store owner might as well take the position that it did not matter if he lost money on the millinery and made money on hosiery, if in the grand windup he made money on his store. The department store owner does not take this attitude; he is alive to the fact that unless every department in a sound and healthy business shows a profit, it is closed down, excepting, of course, the legitimate service departments and administration offices. I am well aware that there is not a perfect parallel between the department store with its many trading departments, and the printing establishment which exists for one purpose, to do *printing*. But if selling *printing* is the only thing that a printing house is doing, then the cost of an art department, or of a sales promotion and service department, may be considered as part of the manufacturing cost of printing. The probability is, however, that this type of printing business will not have these auxiliary departments, and it is not in this class of business that we are interested just now.

There is an ever-growing disposition on the part of progressive printers to expand their service, to lengthen their cords, and to include with straight printing an advertising and sales-promotion service and artwork. These services can be bought outside the printing business, and the customer is quite willing to *pay* for them if furnished by an advertising agency, for example. But he expects to get them for *nothing* from the *printer!* And the sad story is that very often he *does*. I may as well anticipate the answer to this, because it has been thrown up to me and to others who have the same point of view as I; it is, that service and art departments, while not in themselves profitable, help to create a demand for more printing, and to that extent they are profitable. We are told that the printer's profits increase rapidly when his presses are over eighty per cent productive. If they reach ninety per cent, and other operating departments in the plant are equally productive, then he is in clover, provided he is not cutting his prices. This may be perfectly true, but the printer who takes this attitude is simply perpetuating a wrong policy, and is holding back the justifiable expectations of more enlightened printers who are endeavoring to educate the buying public to the point where it recognizes that purchasing composition, presswork and paper stock is one thing, purchasing advertising and selling ideas is another, purchasing artwork still another. But whether this point of view is accepted or not, it does not annul the argument for cost-finding in connection with the auxiliary departments that are run in connection with a printing business. The printer who does not know the operating costs of his service and art departments does not know what profit he is making on his printing.

As an example of how treacherous a morass unsound and inadequate cost-accounting methods may prove to be, let me instance the case of a printer who was patting himself on the back because his monthly statement showed a profit on the month's operations. But he felt very different when it was pointed out to him that what had actually taken place was that he had made a profit on his *service charges* and on *advertising commissions*, but had actually *lost money* on his *printing operations!* And his business was *printing*; the

other was a side line which, as he often asserted, helped him to sell more printing. There are cases where the reverse is true; the statement shows a red figure for the month's business, because the service departments have eaten up all the profit made on printing jobs. I have seen many cost cards where the cost of artwork, for example, has been shown as \$40 or \$50, though it was sold for \$10. This resulted in a loss on that job, whereas it would have shown a profit had the art costs been eliminated. All of which proves that it is worth while to know *where we are making or losing money*.

Perhaps enough has been said to prepare the reader for what now follows. If it is wisdom on the part of the printer to know what his profit and loss is on auxiliary departments, particularly for artwork, editorial, copy-writing and sales-promotion work, then provision must be made in his bookkeeping system for obtaining this information. And this is no problem. Let us take the service and sales-promotion department first. It is understood, of course, that this is not a service department to the printer, but to the customer. It includes the preparation of advertising copy for clients; it may also include the placing of advertising after it has been prepared, creating an income for the business in the nature of commissions from publishers. It may include a consulting service on sales problems, sales campaigns, and so forth, the income from which is a fee. Let us consider first the expenses in connection with a department of this character. I shall assume that the reader is fairly familiar with the accounts necessary for any printing establishment. The expenses of a small service department would consist of:

- 1.—Salary of an executive head in charge of the branch.
- 2.—Whole or part salary of a stenographer.
- 3.—Part time of man for layout, copy-writing, etc.
- 4.—Supplies and material used (office supplies, draughting material and supplies).
- 5.—Contractual services (purchase of outside copy-writing, photography and artwork).
- 6.—General office overhead (proportion of light, heat, telephone service, depreciation on furniture and equipment, etc.).

The income of the department would consist of:

- 1.—Service fees.
- 2.—Advertising commissions.

The bookkeeping entries for these transactions are not complicated. The charges and income are distributed on the cash journal under the "Service Department" columns, just as plant expense is distributed under the factory ledger columns. If it is so desired, the expense and the income may be subdivided, as shown above, on the cash journal by using a separate column for each individual account. For purposes of illustration, however, I will classify them as expense and sales. Postings would be made to the general ledger in the usual manner; that is, from the columnar totals in the cash journal, or from the summarized totals, where more than one account is shown in one column. All the service-department accounts are closed out at the end of the month to a "Service Department profit and loss" account. With composition, presswork, cutting, binding, shipping and all other departments comprised in a modern printing plant the cost per hour is an all-inclusive rate, which is called a "setup"

or "used" cost. This cost per sold hour is not the *actual* cost per hour, but it is an average cost per hour based on actual costs over an extended period. The same principle applies in service costs; we have to establish a setup cost per hour, which should approximate at least the actual cost as developed by an actual cost accounting. In order to adjust any difference between the total costs used on the job cost cards, and the total cost as developed by actual charges to the expense accounts, we make use of the "Reserve for Overhead" account provided under the typothetae system for this purpose. But it is essential that we either make provision in the existing account "Reserve for Overhead," or else open a special reserve account for the service department. Below are the ledger accounts affected and the nature and sources of entries:

(A)	
SERVICE DEPARTMENT — EXPENSE	
DR.	CR.
Charges from Cash Journal	Close to Service Department Clearance Account (C)
(B)	
SERVICE DEPARTMENT — SALES	
DR.	CR.
Close to Profit and Loss Account (D)	Service sales from Sales Register
(C)	
SERVICE DEPARTMENT — CLEARANCE ACCOUNT	
DR.	CR.
From (A)	Cost of service sold— from Sales Register
	Overhead adjustments from Cash Journal
(D)	
SERVICE DEPARTMENT — PROFIT AND LOSS	
DR.	CR.
Cost of service sold— from Sales Register	Sales from (B)
Profit	

Regardless of the policy of the house as to how the operations of the department are viewed, whether as a productive department or as a service department only, these four simple accounts tell the true story, month by month, and by segregating the expense and income of this departmental activity we run no risk of misinterpreting the printing operating accounts. Accounts (A) and (B) close out into (C) or (D); account (C) balances itself; and the balance in (D) is either profit or loss, depending on which amount is the greater, the debit or the credit.

With the art department we have a slightly different proposition, for the reason that a work in process account enters into our calculations. With service, there is no work in process, since no value is created until it materializes in the form of printing or artwork. With artwork it is different; pictures, sketches, rough dummies, all have a certain potential value, even before they are actually accepted by the prospective customer or sold on orders. As with printing and service, we are dealing here with a rate per hour for costing purposes,

which is a setup cost and not actual, and the same necessity applies as we have indicated for service — a special "Reserve for Overhead" account.

The ledger entries covering transactions in the art department are as follows:

(A)	
ART DEPARTMENT EXPENSE	
DR.	CR.
Charges from Cash Journal	Close to work in process (B)
(B)	
ART DEPARTMENT WORK IN PROCESS	
DR.	CR.
Charges from (A)	1. Cost of completed artwork
1. Closed to (D)	2. Work in process—total cost of artwork, taken from <i>cost cards</i> for month
	3. Overhead adjustment; amount required to balance this account
(C)	
ART DEPARTMENT SALES AND ART DUMMY	
DR.	CR.
Allowances and adjustments, from Cash Journal	1. Sales from cash register
Balance to (D)	2. Art dummy from sales register
(D)	
ART DEPARTMENT CLEARANCE ACCOUNT	
DR.	CR.
Cost of completed work, from (B)	Net art sales and dummy, from (C)
CR. balance to profit and loss (E)	
(E)	
ART DEPARTMENT PROFIT AND LOSS	
DR.	CR.
	Balance from (D)

The reader will note that in both the service and art sets of accounts the sales are posted from the sales register. In the sales register the sales are distributed so that printing, services and artwork each has a special column. In the sales register are shown both the "cost" and the "sell" for each individual account

recorded. While I have dealt only with the special departmental accounts — that is, those which must be created in addition to the regular ledger accounts which are set up in the typothetae system — it is advisable to call attention to the credit entry in the sales and art dummy account for art dummy. The *cost* value of art dummy produced is charged to an art dummy account, which is carried with the asset group of accounts in the general ledger. Art dummy is treated as a profit to the art department, being a departmental production which has value. At the same time it is a mistake to carry all art dummy as an asset until sold. Sometimes this is done, and the effect is to inflate the assets of the business with something that has, after all, only a hypothetical value. There is always a certain proportion of artwork which is executed at the instance of salesmen, which has no salable value, except for the purpose for which it was prepared. If, after a reasonable time, this artwork is still unsold and the opportunity has passed, then its value should be credited to the art dummy asset account, and should be charged off to selling expense. In addition to this, the value of such artwork prepared on instructions from salesmen should be charged to the individual salesman's account. Too often the art department connected with a printing business is made to stand the whole racket of the expense of unsold dummies, when the expense should be charged to the salesmen or the sales department.

Just a word regarding the overhead adjustment account. If the amount required to balance the service department clearance account and the art department work in process account is considerable and maintains a fair average for, say, three months, then it is an indication that the setup cost for service and for artwork is too low, and these should be increased until the amount required for overhead adjustment is reduced to a minimum.

The amount of extra bookkeeping involved in these extra accounts is so small, and the value derived from them so important and vital, that wisdom should impel every printer who has the problem of art and service departments, to establish the accounts we have mentioned as part of his accounting system and demand that he be furnished with monthly statements, for, if the information developed is not studied and acted upon, then the accounts are, of course, useless.

## One Shot Did Not Win the War

*If you have something worth while to sell there is a buyer for it somewhere. Your problem is to find the buyer.*

*This principle, applied to modern merchandising, is steadily increasing the demand for printing, because business is beginning to understand that worth-while printing is the force that will*

*set consumer-demand in motion. If you tell the world what you have to sell, you*

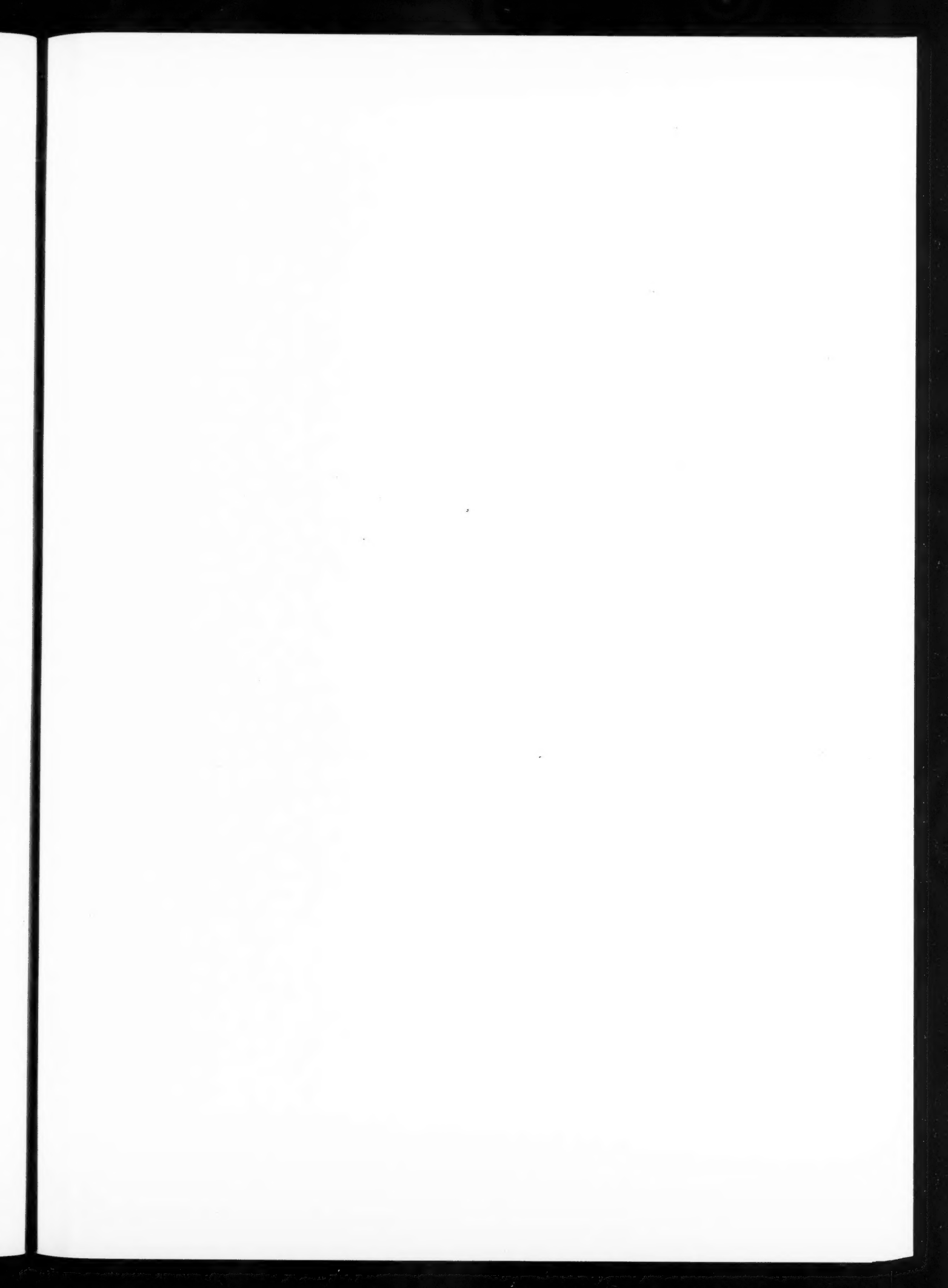
*will sell more goods. If you keep on telling until the ice is broken, you*

*will sell still more. One bath will not keep us clean for life—*

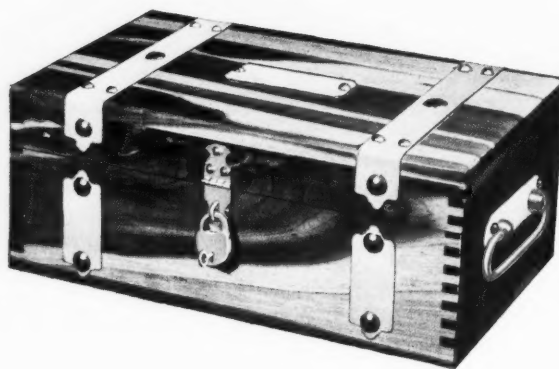
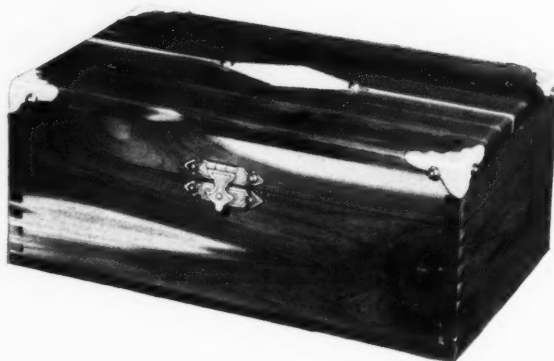
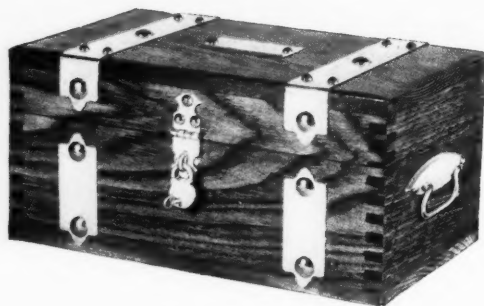
*we must use a little water every day. If one shot*

*could have won the war, the Kaiser*

*would not now be in hiding.*







Three interesting color plates from a catalogue of "Treasure Chests" recently issued by The McGraw Box Company, McGraw, New York. Plates by the Ithaca Engraving Company, Ithaca, New York, through whose courtesy they are shown here

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# COST AND METHOD

By MARTIN HEIR

Author "Printing Estimators' Red Book" and "How to Figure Composition."

Matters pertaining to cost-finding, estimating and office methods will be discussed through this department. Personal replies by letter will be made only when request is accompanied by return postage.

## How to Estimate Printing

### LESSON No. 11

**MISCELLANEOUS BINDERY OPERATIONS:** The following production records show average bindery productions:

Collating, sections of a book and inserts, up to 6 by 9, 3,000 an hour; up to 9 by 12, 2,500 an hour.

Numbering, straight numbers, 2,000 an hour; line numbering, 1,200; cards, 850; paging, 650. Paging by foot-power machines will be covered in a later lesson.

When numbering is done on the press while running the form, twenty per cent of the cost of running should be added

Covering, gluing flush covers, up to 6½ by 8½, 96 pages, 500 an hour; 160 pages, 350; 256 pages, 300; up to 9 by 12, 96 pages, 350; 160 pages, 300; 256 pages, 250.

Gluing extended covers (uncut magazines, etc.) up to 6¾ by 10, 96 pages, 500 an hour; 160 pages, 300; 256 pages, 200; up to 9 by 12, 96 pages, 300; 160 pages, 250; 256 pages, 200. For extended cover with hinge, figure one-half of these amounts. Covering by machine will be discussed in a later lesson.

Sewing double stitch, with knot inside, two signatures and cover, 90 books an hour; three signatures and cover, 75; four or five signatures and cover, 50 to 60.

Tying booklets with cord, knot tied, books wired, flush or extended cover, 16 pages, 80 booklets an hour; 32 pages, 70; not wired, 16 pages, 70; 32 pages, 60; tying bow, 60 pages, 70; 32 pages, 55.

When the booklets are tied with cord or ribbon two cost items beside the tying must be figured; that is, punching and cutting of the cord or ribbon. These are important items and are likely to be given scant attention.

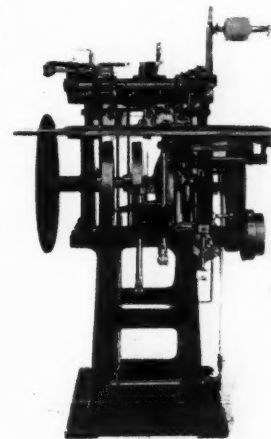
Looping and tying knot, one hole, 18-inch string, 32 pages and cover, 250 books an hour; 64 pages, 300 books; two holes, 200; cards, two holes, 300.

Looping and tying bow on cards, with cord, 110 an hour; with ribbon, 55. (To cut ribbon, cord or string to correct length, wind the material on a stiff card of the right size and cut on both edges; for double length, cut at only one edge. Example: For an 18-inch cord or ribbon use a 9-inch card and cut at one edge. Still better, drive two nails in table the proper distance apart.)

To estimate correctly the amount of cord or ribbon, punch three holes in a sheet of cardboard with the distance between the holes corresponding to that of the booklet; then draw the cord through the holes and tie. Cut ends at proper length and measure the cord after removing from the holes, making



American Looping Machine



The Kugler Looping Machine

because of the slower operation. Numbered forms should always be inspected after gathering.

Tipping plates, outside tip up to 6 by 9, 750 an hour; tipping inserts between sections, inside tip, 400; slitting head, 950; slitting head and side, 500.

proper allowance for the thickness of the book. Multiply the length of the cord by 1,000 and divide by 36, which will give the number of yards of cord required for 1,000 booklets. The number of gross yards for the job is found by dividing this sum by 144.

*Looping by Machine.*—As far as we have been able to ascertain, there are two looping machines on the market in daily use for looping and stringing calendars, telephone books, catalogues, etc. These are the American looping machine, manufactured by Ward & McLean, Lockport, New York, and the Kugler looping machine, manufactured by Joseph E. Smyth Company, Chicago.

The American looping machine is built in models for hand feed and automatic feed. The automatic machine punches and loops books, etc., not more than one-eighth inch in thickness. The loop is one and one-quarter inches long. The twine used will average 18,000 loops a pound. Says the J. B. Savage Company, Cleveland: "While the machines are running at the rate of 8,000 thirty-two page booklets, with cover, 6 by 9, per hour, we figure that 50,000 per day of eight hours is a good average, using two boys for operating, one for feeding and the other bundling; this will make allowance for stops for imperfect books, knots in stringing, etc."

The hand-feed machine is used for punching and looping cards, race tickets, tags, hangers, Christmas bells, books and catalogues not more than a quarter inch thick. Tags as small as seven-eighths of an inch can be handled by this machine, and cards as large as 11 by 14 inches. The length of the loops can be varied from one and one-quarter to five and one-eighth inches. Cards of irregular shapes, such as cutouts, can be run, as well as round, oblong and square cards. Fifty pounds of twine will make a million loops, one and one-quarter inches long. The Gibson Art Company, Cincinnati, says: "We have three of these machines in operation. The average production is about 15,000 loops a day."

The Kugler looping machine is used for stringing tags, sign hangers, catalogues, almanacs and telephone directories in any width or length up to seven-eighths of an inch thick. The average output is about 1,500 tags or catalogues an hour.

Padding, including gluing and slicing but not trimming, one hundred sheets to pad, up to 8½ by 11, 160 pads an hour.

Trimming pads or booklets on regular cutting machines up to thirty-two pages and cover, fifty or sixty pound stock, 25 by 38, 1,800 books or pads an hour; forty-eight pages, 1,600; sixty-four pages, 1,400; eighty pages, 1,200; ninety-six pages, 1,100; 112 pages, 1,000; 120 pages, 850; 160 pages, 600. With the use of trimming clamps, about twenty-five per cent more may be trimmed.

Round cornering, two corners, medium weight stock, 30,000 sheets an hour; four corners, 15,000; index cards, two corners, 5,000; four corners, 2,500.

Reinforcing loose-leaf sheets with washers over punchings both sides, two holes, 70 sheets an hour; three holes, 50 sheets. This covers round gummed washers with holes punched. If square washers are to be used, fan out the sheets, use gummed tape cut to lengths of ten or twelve inches, moistened on a wet turkish towel; cut the sheets apart after drying. One hundred sheets an hour with three washers to the sheet. A better method giving more satisfactory results is to paste a strip of tape the full length of the sheet. This can be done on a stripping machine.

Inserting in envelopes up to No. 10 and tucking in flap, 1,000 pieces an hour; rolling and inserting in tubes, 400; sealing envelopes, flap, 1,200.

Stamping envelopes or cards, 1,000 an hour.

Sealing post cards in folders or booklets, 500 an hour; order blanks in folders or booklets, 500.

Sealing booklets or folders with flap, 600 an hour; sealing folders over edge, 600.

To seal booklets or folders with seals, use a damp turkish towel. Place the seals with the gummed side on the towel. The girl will pick up the folder with one hand and the seal with the other, so that the folder is sealed in one operation.

The same method can be used for attaching post cards or order blanks to folders, only that two operations are required. In sealing envelopes, fan out and place with gummed side of flap on the damp towel two rows of about 25 or 30 envelopes each. Put one hand on the edge of the flaps and push the row toward the flaps; then pull the flaps over and seal. Always have one row of envelopes with the gummed side of the flap on the towel while you are sealing one and fanning out another. Also use the same method in stamping envelopes or post cards. The use and production records of sealing machines will be discussed in a later lesson.

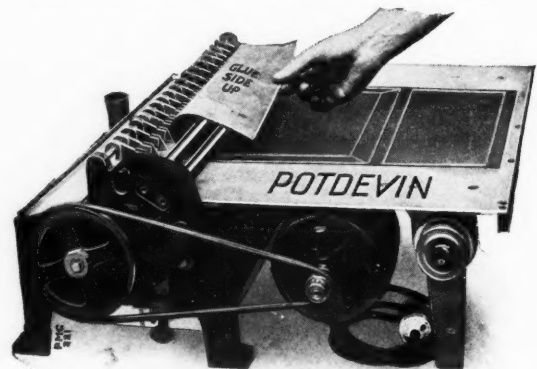
Clipping with Fay clips, 500 an hour; paper fasteners, 500.

Inserting post cards, order blanks or circulars in booklets, 1,500 an hour.

Banding booklets or folders, fifty in a package, plain, 60 packages an hour; clipped or corded, 45. Cards or envelopes, 25 in package, 100 packages.

Punching, sheets 11 by 14, 6,000 sheets for each punching per hour. Where all the punch heads necessary for the work are at hand the time required for punching is the same whether one or six holes are punched; but the more holes the longer time is required for setting the punches and more wear and tear on the punch heads; where not enough punch heads are at hand the punchings necessary depend upon the number of holes and punch heads available; for instance, to punch six holes to the sheet with only two punch heads available means that the sheets must run through the machine three times, except where guards can be set in such a way that the sheets need not be lifted off the machine. This is hardly advisable, however, where accurate punchings are required, as for ledger sheets, etc.

Punching ledger stock, index bristols and cardboard up to two ply, 4,000 sheets an hour; more than two ply, 3,000.



Potdevin Gluing Machine

Punching sheets 12 by 19, 4,500 sheets an hour; folio, 3,500; double cap or royal, 2,500.

Rotary perforating, 11 by 14, 1,500 sheets an hour; folio, short way, 1,300; long way, 1,000.

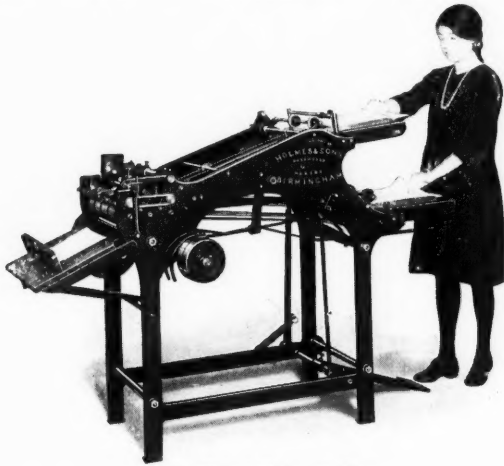
Round hole perforating, 8½ by 11, one perforation, 2,500 an hour; additional perforations where sheets are not lifted from the machine, 3,000 for each perforation; folio, 2,200; double cap, 2,000.

Saddle stitching, two stitches, up to 7 by 10, 8 pages, without cover, 1,600 books an hour; 16 pages, 1,500; 32 pages, 1,300; 48 pages, 1,100. With cover, 16 pages, 1,400; 32 pages, 1,200; 48 pages, 1,000; 64 pages, 900. With three stitches, one-fifth less.

Saddle stitching, two up, without cover, 8 pages, 2,800 books an hour; 16 pages, 2,700; 32 pages, 2,300; 48 pages, 1,900. With cover, 16 pages, 2,500; 32 pages, 2,000; 48 pages, 1,700.

With extended cover, 16 pages, 800 an hour; 32 pages, 700; 48 pages, 600; 64 pages, 500.

Side stitching, two stitches, up to 7 by 10, 64 pages, 800 an hour; 80 pages, 750; 96 pages, 700; 112 pages, 650; 128



The Holmes Gluing Machine

pages, 600; 160 pages, 500; 240 pages, 400. For books of more than twelve sections an extra helper may be required.

In stitching large editions two machines with two operators and one helper is the most economical method. Booklets with extended cover require two stitchings; first, one stitch to

hold the inside together; second, two stitches to hold the cover and the inside together. The booklets must be trimmed before the second stitching.

*Gluing by Machinery.*—The Potdevin portable gluing machines are used for manufacturing loose-leaf devices, memo checks, pass and blank books, hosiery labels, window stickers, envelope bands, shoe lace bands, etc. Either the whole sheet of book cloth, cotton duck, vellum, buckram, corduroy, keratol or fabrikoid, paper and cardboard may be gummed, or a strip of gumming may be applied at the edges. The only hand movement necessary is to feed and receive the sheet as it is delivered glued side up. A 23 by 30 inch sheet is uniformly coated in three to four seconds.

Any fluid paste, gum or glue may be applied. When animal glue is used, an adjustable electric heater keeps the glue hot.

The Gane bench gluing machine comes in two sizes, twenty and twenty-five inches. It glues anything from a No. 15 tar board to the thinnest cloth or paper; it may be used with either hot or cold glue. No actual production records are to be had for this machine; it all depends upon the line of work to be done and how experienced the operators are.

The Holmes gluing machine gums, gathers and perforates in one operation. Railroad companies and other big corporations are now demanding that their office forms, invoices, etc., be glued together and perforated in sets before padding. The Holmes machine will glue together at the head or anywhere across the sheet from two to six sheets, and perforate and gather at the same time. Or it may be used to glue or to perforate, as the case may be. Two sheets can be glued together at the top and perforated at the rate of 1,200 to 1,600 sets an hour, according to the skill of the operator; three sheets, one a tissue, can be made at the rate of 600 to 800 sets an hour. Feeding is not difficult, as the sheets travel on registering tape carriers.

## The Printers of Abilene

Part VII.—By MARTIN HEIR

TO say that the hard-headed business men who had gathered around the directors' table in the Association of Commerce to discuss ways and means of putting the printing business of Abilene back on its feet were both chagrined and surprised at Mr. Thomas's audacious attack on present methods of buying printing would be a mild indication of their actual feelings. To say that they were astonished would probably come nearer the truth. Jonathan Davis looked sharply at Secretary Pierce, as if to indicate his displeasure, while the other members looked at Davis as if to find out what course would be the proper one to follow.

Arthur Johnson was the vice-president of the association, and Davis's right-hand man. As president of the Johnson Chair Company, with factories and yards covering forty acres of ground on the northwest side of the city, he was an important figure in its business life; as his firm yearly issued a catalogue of 256 pages with a cover printed in three colors and embossed, and numerous broadsides and other material of a like nature, he was also an important printing buyer—one whose patronage was highly appreciated; one whose friendship was courted even by printers in other cities, and one whose displeasure was likely to be followed with serious consequences to the printer seeking his patronage.

Johnson was the first one to express his views after the ominous stillness following Ed Thomas's address.

"I have listened with great interest to Mr. Thomas," he said, glancing first at Mr. Davis, then at the other directors. "I can readily see how such a proposition would help the printing industry back on its feet. I am afraid, however, that it is not feasible, at least not under present conditions of business in general and in face of the attitude of the government regarding price fixing and restraint of trade. First of all, if such a proposition should prevail, it would necessarily mean higher prices for our printing. We know that the printers of Abilene are good craftsmen; we know that they can produce as good printing as printers anywhere; we also know that they are honorable business men who are striving day and night to serve the community to the best of their ability. But even at that, I am afraid that such a proposition as this, if adopted, would tempt their honesty and business integrity to the breaking point. The printers of Abilene are just human, as you and I. If we furnish them with this means to do so, isn't it likely that they would abuse it by price-fixing agreements among themselves to the disadvantage, if not extortion, of their customers? Isn't it likely, I say, that if they organize as proposed by Mr. Thomas, they would agree on some fictitious hour costs by which their production would be charged? If I understand the proposition correctly, no more bids will be given in competition. Each printer will produce only a certain class of work. When I need a catalogue, for instance, I shall have to get it from the General Printing Company or not at all; that means that I must also submit to the General's prices. I can, of



course, get my catalogue, or at least bids on it, from outside printers; but this is rather repugnant, involving, as it does, numerous inconveniences; besides, the business men of Abilene are united in their loyalty to the city's best interest. We know that the only way to build a city is to support its business, and this will probably be the course we shall follow in the future as in the past. But we do not wish to be held up by our printers any more than by our butchers or grocers. I may be mistaken, but I believe the proposition is a dangerous one, as it will kill competition and eventually raise prices. Am I right?"

Ed Thomas met this new situation with a smile on his lips. "I have known Mr. Johnson for many years," he said, as he was recognized by the chair, "and I've always found his judgment sound and based on facts. In this discussion, however, he seems to be departing from his usual course. Let's consider the facts before us. Mr. Johnson seems to think that an organization such as I proposed, shortly, if not at once, will become a price-fixing institution. Does the history of organization work point in this direction? What about the Woodworking Industries Association? Is that a price-fixing organization? To a certain extent, yes, to be sure. You fix the wages to be paid your labor; you fix an average hour cost for your production and you fix a certain percentage of profit. The wages you pay your labor is the result of arbitration between yourselves and the woodworkers' union. Your hour costs is an average, actual or implied, of the costs in your different departments and factories, obtained as efficiently and honestly as such costs are obtained in any industry, and your profit is as low as consistent with business safety. This may be price fixing, all right; but it is such price fixing as every other business is involved in—even the government through the Interstate Commerce Commission.

"Four railroads enter Abilene. All of them will take us to Chicago, but on different routes and with different mileage. Between the shortest and the longest routes there is a difference of one hundred miles of travel; but the fare is the same on all—fixed by the Interstate Commerce Commission according to sound business rules. If each road should charge a fare according to the number of miles of travel the one with the longest haul could just as well go out of business—there would be no passengers. This is a matter of common consent, and no one can find fault with it. Even under a system of free competition, without interference by the Interstate Commerce Commission, it would probably be the same, as the average haul, or the shorter one for that matter, would set the price.

"So also with manufacturing costs. The average must prevail. If my hour costs are higher than my competitor's, my only recourse is to meet his. As this can be done only by increased production, it necessarily will follow that I, for the time being, must disregard my own hour costs and adopt an average, unless my production is high enough to offset my competitor's advantage, which seldom is the case. Thus price fixing is more of a myth than an actual fact. At least, it is in the printing industry.

"But I am willing to go still further than this. I am prepared to assert—and I am willing to stake my reputation as a business man on this assertion—that if my proposition is accepted the prices of printing in Abilene will decrease rather than increase, because it will eliminate a lot of costly waste necessary under present methods or conditions. You are now paying for this waste. We do not make anything on it—instead we lose—and would be glad to have it eliminated.

"This waste is mainly caused by idle machinery. As a 'Jack of all trades' within the printing industry the printer must be prepared to handle any work coming into the shop. This means machinery that may be in use today and tomorrow, possibly the next day, is idle the rest of the month, if not the rest of the year, eating its head off in interest on investment,

rent, taxes, insurance and depreciation, all of which must be added to the cost of the product when the machinery is in operation. However, if the printer specializes on a certain class of work, for instance, catalogues or blank books, his equipment will be selected for this work only. Consequently, there will be no idle machinery to pay for by high hour costs. Therefore, gentlemen, you see that our proposition is economically sound."

"The explanation by Mr. Thomas carries with it a certain degree of conviction that the scheme is feasible," Johnson admitted after Thomas had taken his seat. "I may have looked at the matter with too skeptical a view, but I am glad that it brought out such a clear-cut explanation of the proposition."

"The printers of Abilene only wish to serve the community to the best of their ability and at a fair profit," said Mr. Thomas. "None of us expects to get rich in a day or two, nor even in a year or two."

"This estimating bureau you spoke about, has that ever been tried out?" It was Jonathan Davis, the chairman, who wanted this information.

"Not to my knowledge," Thomas answered.

"Then how do you know it will be a success?"

"Because the idea conforms to the tendency of the times—to eliminate waste in industry."

"But how can it benefit the printing industry and the buyers of printing at one and the same time?"

"First of all, because it will eliminate a lot of useless estimating. Let us consider the last printing order given out by the public library. Every printer in town was asked to bid on it, and all did because none of us cared to antagonize the library board. There were forty-six items in the order, ranging in price from \$3.50 to \$680. Not a shop in town could produce all the work to satisfaction. Some of it even required tab-cutting equipment that no printer has; still he was required to furnish a price on the work. It took the printers the better part of four days to furnish estimates on those forty-six items. Multiply this by six, and you have another case of considerable waste.

"Then consider the time wasted by the librarian and his assistants going over and checking the bids. Even if, as an outside proposition, the library board would have to pay five or ten per cent more by dividing the order among those printers who could handle it efficiently, it would be money ahead. This again brings us to the statement I made before, that the man in charge of the estimating bureau would know which printer had the equipment to handle the different items and would recommend those best fitted to turn out the work. You will readily see, I believe, how this would benefit the printers as well as the buyers. If such an estimating bureau is established and run without fear and favor, the printing business of Abilene will prosper, while printing will be produced at less cost than it is now. It will benefit you and it will benefit us, no matter how you look at it."

"I have no further objection," said Mr. Davis. "The proposition may be worked satisfactorily and it may not. It all depends upon the honesty and integrity of those in charge. But I for one am willing to give any decent proposition a fair chance. If it fails, some better method may be discovered. We have the assurance from the printers that it will be satisfactory to them, and as this meeting was called for the purpose of discussing ways and means of bringing the printing business on its feet, we may say that we have succeeded." And as Mr. Davis generally had the deciding word, it was agreed to.

Secretary Pierce announced that he would at once take the necessary steps to have an estimating bureau for printing established in his offices and under his supervision, as a service to his members. "It surely is an innovation," he added, "but it is to my mind an innovation of some merit."

# The Law in Everyday Life

By M. L. HAYWARD



HE sidewalk was buried deep in snow, beautiful snow; the policeman waded through it and arrived at the printer's door out of breath and temper. "Get your little shovel and hustle that snow off'a that sidewalk inside of half an hour, or I'll have you down to the police court," the policeman ordered. "But what charge will you lay against me?" queried the printer. "Selling green circulars without a license, or something like that?"

"This is no joke," was the reply, "for there's a city ordinance that calls on every property owner with a building fronting on a public street to keep the sidewalk in front of his place clear of snow, and if he don't he's liable to a fine of \$50."

"You go chase yourself — you and your city ordinance." The policeman left, vowing that he would make it a "warm job" for the luckless printer.

"Can the city make me shovel snow if I don't want to?" the printer telephoned his lawyer.

"Better get your shovel and get to work before the policeman comes back," urged the lawyer, "as the point has never yet been before our state courts. In Connecticut, Massachusetts, Montana, Missouri, New York and Rhode Island the courts have held that an ordinance like this is lawful and that any one disobeying it may be fined."

"That looks as if I were in for it."

"On the other hand," the lawyer went on, "the courts of Illinois, New Hampshire and the District of Columbia have held that such an ordinance is unlawful, so it is impossible to say what our courts will do when the point comes up here, as it will sooner or later."

"What's your opinion?"

"I would say that our courts would follow the Massachusetts and New York courts," was the reply, "but as I am just giving a guess you might fight the city and win or you might be stung \$50 and costs. Of course, as I said before, if you want to make a test case of it and put up \$100 —"

But the printer had hung up the receiver, and was hustling out in the back shop where he kept his snow shovel.

## AUTHORIZED TO DRAW

"Send a telegram to the Acorn Printing Company and tell 'em that they're authorized to draw on me for the \$85 I owe 'em for the last bunch of circulars they printed for me," the customer suggested.

"Thirty cents," the Western Union operator told him — and the customer handed it over.

"Draw a draft according to that wire, attach the telegram, take 'em down to the Sand Bank, and get the cash," the Acorn manager ordered, and the clerk presented the draft to the bank.

"How do we know he owes you or that he'll accept when it gets there?" the cashier demurred.

"Look at the telegram attached," the clerk suggested.

"Oh, yes, that makes it all right," the cashier agreed, and handed over the cash.

The draft went forward, the customer did not pay, and the bank "came back" on the Acorn Company.

"Sue him, and I'll stand the costs," the manager suggested.

"We can't — he didn't accept it," the bank objected.

"That telegram I showed you was an acceptance," the manager argued.

"I doubt it."

"Go ahead, and I'll take the responsibility."

"Well, it's your look-out," the cashier retorted. The bank sued the customer, and the Oklahoma Supreme Court in the case of *Bank versus Muskogee*, 139 Pacific Reporter, 1136, decided in favor of the bank under an Oklahoma law providing that, "Where an acceptance is written on a paper other than the bill itself, it does not bind the acceptor except in favor of a person to whom it is shown and who, on the faith thereof, receives the bill for value."

"It is clear from the testimony that this telegram was exhibited to the bank and attached to the draft before it was honored and paid," said the court. "The evidence also showed that the customer paid for the transmission of the telegram. This, we think, shows a sufficient acceptance."

## SELLING ON TIME

"You might forward me the printing supplies specified on the order blank enclosed, and draw a draft payable in one month; but I am afraid that I will not be able to handle the whole amount in that time," the customer wrote.

"We are shipping the supplies early next week, and if for any reason you find it impossible to meet your payment, we will agree to extend the time by renewing the draft," the supply company replied, drew a draft covering the amount of the order, the draft was renewed once, and then the supply company sued.

"But you can't sue in face of your agreement to renew," the customer contended.

"But we did renew once," the company contended.

"Yes, you renewed once, and according to your agreement you're bound to renew at least twice."

"No, when we renewed once we carried out our agreement in full," the company persisted, went on with the suit, and the New Jersey courts decided that the company was right.

"It is said that the agreement was an agreement to renew repeatedly and perhaps continuously until the customer was ready to pay. The answer is that the letter does not say so. It says, 'We will agree to extend the time,' and that has been done," said the court.

## THE PRINTING PARTNERS

"Brown and I have dissolved partnership in the printing business," White suggested, "and I'm carrying on the business in my own name at the old stand."

"So I've understood," the president of the bank agreed.

"There's disputed accounts between Brown and me; he contends that I owe him about \$4,000, and I say the boot's on the other foot," White explained.

"Well, you'll have to fight it out between you."

"That part's all right, but Brown's your cashier. I've got \$3,000 here that I'd like to deposit in your bank and check out for new supplies to stock up the store, but I'm afraid that Brown'll grab the money as soon as it goes to my credit," White demurred.

"You needn't worry on that score — I'll guarantee that your money'll be protected," the president agreed. White deposited the money, ordered \$3,000 worth of supplies from the Inland Paper Company, gave a check on the Sand Bank, and when the check came in it was dishonored — on account of Brown, the cashier, having appropriated White's deposit to pay the debt which the cashier alleged that White owed him.

When White learned these facts, he promptly borrowed the money, paid the paper company, and sued the bank for the amount of his deposit, and the Texas Court of Civil Appeals in a recent case decided in his favor.

"The bank is in good conscience and on its express agreement liable for the money. Persuasion was used to obtain the deposit, as White felt reluctant to place it in the bank and did so only on the express agreement of the bank not to permit Brown to appropriate it. The cashier at that time was not a partner and had no right to or interest in the deposit, and the bank was fully informed of that fact," said the Texas court.

#### A MOMENT TOO LATE

The local encyclopedia was full of news and importance. "Tom Brown's got a job to dig a cellar and put in a concrete wall for Roy Rigby, and Rigby's to pay him \$25 for the job. Brown's completed the work, and Rigby hasn't paid over the cash," he announced.

"Brown's owed me a bill for \$50 nearly long enough to be outlawed," the local printer averred.

"Why don't you see your lawyer and garnishee the money in Rigby's hands?"

"I'll try it," the printer agreed, and sought out his attorney.

"We'll simply make out the proper papers, get a garnishee order, serve it on Rigby, and if we can get our order served before he pays the money to Brown we can hold it," the lawyer explained.

"Go ahead and I'll pay the bills."

Inside of an hour the proper papers were made up and signed, the garnishee order was issued, and the printer and the lawyer went down to Rigby's office where the lawyer served the garnishee order on Rigby.

"I'm sorry in a way," Rigby explained, "for I know that Brown's a regular 'deadbeat' and he ought to pay his bills, but I sent him a check yesterday for every cent that was coming to him."

"Has the check been cashed yet?"

"No, it can't be, for I know that Brown's away, and won't be home until day after tomorrow."

"Why can't we get Mr. Rigby to stop payment of the check at the bank, and go ahead and garnishee the money just the same?" asked the printer.

"We'll certainly do it if we can," replied the lawyer, "but I'm not sure just what the law is on that point. We'll go back to the office and look it up."

Back in the office the lawyer hastily consulted a number of bulky volumes, and shook his head sadly.

"It's no go," he explained to the disappointed printer, "as the law is well established that if X owes Y, and Z owes X and pays X by a check before Y's garnishee order is served on Z, the check operates as a payment and the garnishee order is of no effect, even although the check is not paid at the time the garnishee order is served."

"Well, I'm stung again, but you made a good try," the printer told him.

#### WHEN THE DEALER DRAWS

"There's a draft on Henry Jones for \$50," the local printer suggested. "Can you put the proceeds to my credit right now?"

"Yes, it'll go to your credit inside of five minutes," the bank cashier assured him.

"And it's to pay a check I mailed this morning to the Midland Supply Company to pay for supplies that I ordered," the printer explained. "They've given me a good line of credit, and I wouldn't want their check to be dishonored under any circumstances."

"The check'll be paid as soon as it comes in," the cashier agreed.

Arthur Rigby came in, just as the dealer went out.

"You remember that fellow's check for \$300 I presented yesterday afternoon, which you refused to pay on account of insufficient funds?" Rigby suggested.

"I certainly do," the cashier agreed.

"How about it now?" Rigby queried, and pushed the check through the wicket.

"Good as gold," the cashier assured him, and counted out the cash.

The next morning the Midland Supply Company's check came in and was dishonored for insufficient funds.

In a case like this, can the supply company collect the check from the bank, on the strength of the bank's agreement with the printer?

In a recent case involving these facts and reported in 189 Northwestern Reporter, 232, the Supreme Court of North Dakota decided in favor of the holder of the check.

"Where money is deposited for a special purpose, as for instance in this case where it was deposited for the stated purpose of meeting certain checks to be thereafter drawn against such deposit, the deposit does not become a general one, but the bank, upon accepting such deposit, becomes bound by the conditions imposed, and, if it fails to apply the money at all, or misapplies it, it can be recovered as a trust deposit," said the court, and there are California and Iowa decisions to the same effect.

#### INCREASING ORDERS FOR STATIONERY

By ROBERT F. SALADE

To illustrate clearly the selling point suggested in this article, we reprint from the house magazine of a prominent printing firm the following note:

A ream of bond paper makes 2,000 letterheads. If your order calls for less than 2,000 or any other than multiples of 2,000, a ream must be broken to make the odd amount.

Paper houses justifiably make an extra charge for paper ordered in less-than-ream quantities, as supplying broken reams is not the easy task it sounds. The package must be opened, the required amount must be counted, spoilage must be considered and the package must be rewrapped. Then, back in the office, the order must be entered and the price must be figured fractionally, thus doubling the expense. . . . Bear in mind, when ordering the standard size letterhead, that 2,000 can be cut from a ream. Thus, when you order 1,000, 3,000, 5,000 or 7,000 letterheads, you are breaking reams and jumping the expense all around.

These notes are, of course, quite easily understood by the printer, and in the way they have been presented are also understandable to the buyer of business stationery. Here we have a splendid piece of "copy" which every employing printer ought to be able to use during his saleswork among customers. In fact, he may use practically the same argument when selling any kind of paper that is packed in reams. For example, the customer who may wish to order, say, 750 folders should be reminded that an order of that odd quantity will mean the breaking of a ream of paper, and that by ordering a certain larger quantity he can avoid this wastage and save on the cost of his order.

The same argument may well be applied to orders for labels, note sheets, blotters, price lists, business cards, and on down the entire "line" of commercial printing. It applies particularly, however, to business stationery, including letterheads, billheads, statements, note sheets and envelopes. With a few marks of his pencil the printer can easily convince his customer that by ordering certain quantities of business stationery, instead of odd lots, he can save considerable expense, as it will avoid breaking reams of paper.

While on this subject, it seems well to point out that, with good salesmanship, the printer can often sell a customer other kinds of stationery than what he intended to order. For example, a customer may want 4,000 letterheads. Why not try to sell him 4,000 No. 9 envelopes to be used in mailing the letterheads? Every business man knows that the No. 9 envelope is exceedingly useful as a "mailer" for a letterhead.



## PHOTOMECHANICAL METHODS

By S. H. HORGAN

Queries regarding process engraving, and suggestions and experiences of engravers and printers, are solicited for this department. Replies can not be made by mail.

### Edward Epstein Addresses London Photoengravers

*The Process Engraver's Monthly*, London, prints the address delivered by Edward Epstein, of the Walker Engraving Company, New York, before the Federation of Employing Engravers in London. The English editor attributes the great success of this New York company to the following: "It must not be supposed that he and his firm are philanthropists; they are business men first and foremost; the methods they adopt are along the line of least resistance. Mr. Epstein said: 'Make your success coincide with the success of your employees. Let all work together for the common good, and once your employees realize that you are out for a straight deal and that your prosperity reacts upon them and they prosper likewise, you may look forward to success.'"

### Liquid Grain Ground for Copper or Zinc

Engraver, Boston, writes: "Is there any reliable way to get a flat grain tint on metal for a set of plates for two printings? It is a case where Ben Day films are not large enough."

*Answer.*—The old aquatint etchers used a liquid grain ground with which all photoengravers should be acquainted. It is simply resin dissolved in alcohol. Dissolve an ounce of powdered resin in four ounces of alcohol. Filter, and dilute one ounce of this stock solution with three ounces of alcohol before use. Clean all grease from the polished zinc or copper plate, flow the plate with this resin solution and whirl dry without heat. Examine with a magnifier the grain that forms. If the grain is too coarse, dilute the resin solution further with alcohol. For a coarser grain use less alcohol. Heat the metal plate so as to attach the grains of resin firmly to the metal. This grain will stand etching in nitric acid or chlorid of iron and can be etched to good printing depth. All shades of tints can be had by staging and etching.

### The Kinzler Camera Control

A most ingenious and valuable piece of apparatus was shown at the recent photoengravers' convention in New York, a method of focusing the camera without using a ground glass or turning on electric lights. It is called the Kinzler camera control and comes from Pittsburgh. The apparatus consists of an automatic focus finder. This scientifically made instrument gives a control number for each piece of copy so that copies with the same number can be photographed together. The control number also gives a means of setting the back and front of the camera so that the reduction and focus is had independent of a ground glass. There is a copy allowance device that permits the use of board or copy frame, also a halftone screen allowance device by which line and halftone negatives can be made without fear of not registering. An exposure system completes this clever combination of inventions.

### Gatchel & Manning's New Plant

Thirty years ago Charles A. Stinson began work for Frank E. Manning, a photoengraver with a small shop in a loft on the corner of Sixth and Chestnut streets, Philadelphia. Today Mr. Stinson owns one of the most up-to-date engraving plants in this country. It is a story of hard work, studying the details of the complicated and ever-changing photoengraving business and having faith in its future. Mr. Manning was obliged early to take as a partner the genial Harry A. Gatchel, and when both partners had passed away the burden fell on Mr. Stinson. He carried it on and has now a model engraving plant, and the name Gatchel & Manning is known everywhere for the excellence of its engraving. The new plant is ideally located on the top floor of a concrete building, with 16,400 square feet of floor space, and with a court in the center which gives air and plenty of light for every department. The routing of



The Gatchel & Manning New Plant. Color-Plate Making Department



work through the plant is in a circle around the court, so that no steps are lost in carrying it through. A book could be written on the efficiency shown here, all of which is creditable to the master mind of "Charley" Stinson, whose knowledge and experience have gone into every part of it. Every one who knows him wishes him success for the reason he has earned it.

#### Collotype for Post Cards

Of late, several inquiries have been received like this one: "Could you inform us as to whether there are any publications on collotype, commonly called the photo-gelatin process, also where equipment and supplies for such can be purchased?"

*Answer.*—Instruction for collotype, by the writer, was published by The Inland Printer Company in 1913, but the book has long been out of print. The best way to start a collotype plant would be to advertise for and secure a competent superintendent and let him direct the purchase of supplies and equipment. Collotype is a beautiful method of reproducing photographs in printing ink. It requires workmen who are well trained at the work and it will not prove a success in all climates.

#### Photoengraving Came First

The International Congress of Photography, in Paris, celebrated the centenary of photography this year and gave due credit to Nicéphore Niépce, the first photoengraver, with being the inventor of photography. The erudite *British Journal of Photography* says: "There can be no doubt whatever that Niépce was the first man to make a permanent record of the shape and outlines of an object by the agency of light. He was successful in securing the permanence which Wedgwood, twenty or thirty years earlier, was unable to achieve. In this respect Niépce, more than any other man, deserves to be regarded as the 'inventor of photography.' It does not matter that the methods which he used are more akin to those of photoengraving than to the processes of photography as subsequently practiced. Niépce labored in secret from about 1814 until his death in 1883. It is certain that he obtained a definite result in the shape of a proof of a photo-etched plate in the year 1826, so that it is a reasonable assumption on the part of our friends in France that his labors had reached a successful point in the previous year. It can not therefore be said that the French are making photography unnecessarily old by choosing 1825 as the year of its birth."

#### Ozias Dodge of the "Norwich Film"

Ozias Dodge, painter, etcher, lithographer, chemist, photographer, inventor, of Norwichtown, Connecticut, has passed on. He will best be remembered by the "Norwich film" which brought him international fame. Mr. Dodge, born in Vermont, loved the woods and took an active interest in reforestation. When he was graduated from Yale Art School he went to Paris and took a course at l'Ecole de Beaux Arts. After his return he taught in the Norwich Art School for ten years.

Mr. Dodge early experimented in methods that would permit an artist to get his drawings duplicated by the printing press. He studied lithography, etching, photoengraving. The result was the "Norwich film." This was a transparent gelatin film with a ground glass surface on which an artist could trace a sketch in lithographic crayon so that it could be printed from stone or grained zinc; or by a simple manipulation the lithographic drawing could be turned into a perfect negative. Mr. Dodge gave much of his time and means, in England and France and this country, to introduce his process. It was welcomed everywhere as a most valuable acquisition by artists. However, it was not profitable to the inventor, and he was obliged to abandon its manufacture.

Later Mr. Dodge invented two simple photoengraving methods that gave the small paper a way of making their own

halftones and line engravings. The newspapers never appreciated what a service Mr. Dodge was doing them until his capital was exhausted in the introduction. After he gave up the attempt to interest them, newspapers came to clamor for it. Many other inventions came from Mr. Dodge's fertile brain. They worked well in his skilled hands but when attempted by others they failed.

Of late years Mr. Dodge used his talent in small etchings for use as private greeting cards. These are frequently shown in art exhibitions. Among other societies Mr. Dodge was a member of the Brooklyn, Chicago and California societies of etchers. He left a widow and one son.

#### Steel-Facing Zinc

L. W. Brown, New York, asks if it would not be possible to steel-face zinc engravings. He has a set of Ben Day color plates which he wants to print from direct, instead of making electrotypes, as has been his practice.

*Answer.*—Steel facing can be done direct on zinc, but there is a trick about it that only those with experience know. The better way to steel-face zinc is to deposit a thin film of copper on it first and then the steel can be deposited easily. Both of these films are so thin and they add so little to the face of the plate that the deposit will not be detected. When the iron wears away it can be redeposited. The copper film can not be removed from the zinc, while the iron can be easily dissolved away from the copper.

### NOTES ON OFFSET PRINTING

By S. H. HORGAN

#### Early Offset Presses

Emil Koeditz contributes to the *Deutscher Buch und Stein-drucker* some new notes on the early history of the offset press. He says that printing on paper indirectly from a rubber blanket was practically developed in the United States by I. Rubel in 1904. The Potter press company, he says, built the first offset presses, then came those manufactured by the Harris press company. It was Casper Hermann, a litho pressman, of Baltimore, Maryland, who, according to Koeditz, in January, 1905, drew the plans for converting a Harris into an offset press. The first offset press built by Harris was put in the Republic Bank Note Company's plant, Pittsburgh, Pennsylvania, early in 1906. That same year Rubel got a patent for his offset press in Germany, but he died in England on September 4, 1908. On November 23, 1907, Hermann received a patent in Germany for his offset press and built presses both in Germany and in England. Since that time Hermann has obtained many patents for offset presses. At present he is interested in rotogravure presses, trying to do this work without the doctor to clean the cylinder by scraping.

#### Negative-Stripping Paper

On at least two occasions announcement has been made in this department that an emulsion on paper that could be stripped from its paper support after development and fixing had been found and would soon be on the market. For one reason or another neither of these papers appeared. In a conversation with Dr. William Heinecke, the American agent for Typon reflex paper, he promises that within a few months he will be in a position to supply such a negative-stripping paper with the peculiarity that the negative film can be stripped from the paper support while the paper and its film are either wet or dry. This will be interesting news for planographic printers, for the reason that when they wish to print direct from the planographic plate they require a stripped or reversed negative. In offset printing this reversing of the film is not required.

# The Anniversary of the Gutenberg Museum

By Its Director, DR. RUPPEL



WHEN, in 1900, preparations were being made in the city of Mainz, Germany, for the magnificent Gutenberg festival, little did those in charge vision the founding of a standing monument in honor of the inventor of the black art (type printing) which should bear Gutenberg's name. In the red hall of Prince's Castle, on June 26, 1900, at a meeting called especially for this purpose, the Gutenberg museum was founded, with the enthusiastic approval of all the followers of Gutenberg assembled there. Nowhere in the world is there a more suitable city for a museum than Mainz, the very place where the inventor was born, where he perfected his invention, and from where the art of printing has spread all over the world.

This museum has for its purpose the gathering of material having any connection with Gutenberg and his invention, its development and its spread, and making it accessible to all interested. It is at the same time to be a monument in Gutenberg's honor, whom the world has to thank for so fruitful a deed. It took a whole year after its foundation before anything could be done, but on June 23, 1901, the museum was opened with great ceremony in the royal castle. It was greatly handicapped because of the little room that was lent to it by the city library, itself short of space, and also because the museum, not receiving its own administration, was conducted as a department of the city library and put under its management. But it was at least the beginning of the much talked about good thing. Rich legacies gave it support: The city of Mainz and the city of Hesse each gave 25,000 marks; Messrs. Gorz and Mayer each 10,000 marks; the German Printers' Association 1,000 marks. In this way a capital of about 100,000 marks was soon available. Printing samples from many German printing houses were sent in; most of the exhibits of the typographical exposition at Mainz also were donated.

But the conditions which prevailed when the museum was founded were brighter than at any time up to the present. The unlucky placing of the Gutenberg Museum under the management of the city library did not permit of much expansion, and there was not much improvement when the city library moved into its new headquarters at the Rhine Alley, although the museum received the whole first floor of the long front at the Rhine. It could be seen that not enough space was available, and that any further development was almost impossible. With the beginning of the World War all the international work for which the museum was mainly directed became paralyzed, and the years after the war were not favorable for the mending of international relations. The deflation in the value of the mark wiped out the capital of the museum,

which up to the outbreak of the war had grown to about 130,000 marks, and the very foundation for the erection of the home on which the museum depended was thus destroyed. The general shortage of space in Mainz, increased greatly by the incoming of a large number of foreigners, closed other places that would otherwise have been available.

The main supporter of the Gutenberg Museum for the last twenty-five years has been the city of Mainz. The museum needs not only the good will of the printing fraternity but also its financial support, and what it has not been in the twenty-five years since its founding it must become for the future: The Printers' Museum.

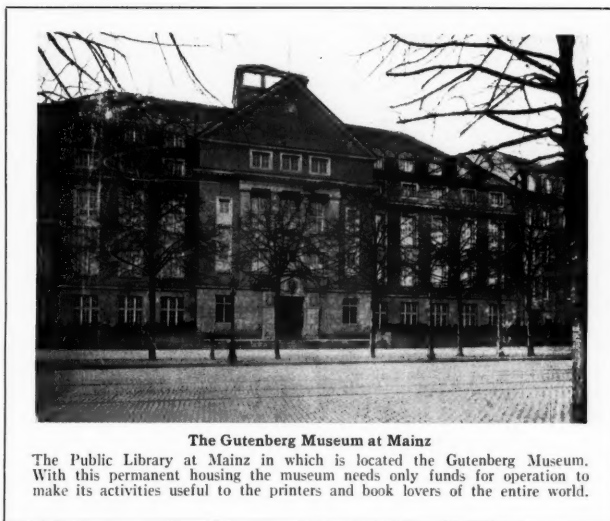
It must beget the interest and care of printers, and from them it must receive financial help and printing samples of all kinds. The printers must look upon the Gutenberg Museum as a central international place to which they can address themselves for any scientific, technical or practical matter of any nature whatever.

Until now there have been few followers of Gutenberg who have been generous to their museum. I name here first Walde-  
mar Zachrisson, of Gothenburg, and D. Stempel, of Frankfurt on the Main.

Recently a greater number of persons have taken more interest, and during the anniversary celebrated in June grateful acknowledgment was made.

Mainz made great preparations to mark the twenty-fifth anniversary of the Gutenberg Museum, which was celebrated on June 29 and 30 of this year. A large international souvenir program was issued, to which over eighty writers of the principal civilized countries, well versed on new and old printing methods, contributed articles. Its purpose is to exhibit the scientific ensemble work of all the civilized countries after the war, the coworkers being German, French, Belgian, Hollander, English, Danish, Swedish, Spanish, Czecho-Slovakian, Austrian, Hungarian, Rumanian, Italian, Swiss, Brazilian, Mexican and North American. The program is a quarto book of nearly 500 pages, printed on a good quality of book paper, with an art supplement on fine enameled stock. The technical and artistic production of the work was placed in the worthy and efficient hands of Prof. E. R. Weiss and Dr. Karl Klingspor. We have already received demands from foreign countries for license to sell the program.

During the anniversary the Gutenberg Museum had a large exposition of the most beautiful products of German printing houses, under the title of "The Beautiful German Book of 1900-1925." When we consider the height that has been reached by the German book industry in the last twenty-five years, it is no wonder that this general bird's-eye view of the most prominent products of the German printers and graphic arts craftsmen proved of special interest to the book lovers who gathered at the Rhine city this summer from all over the world.



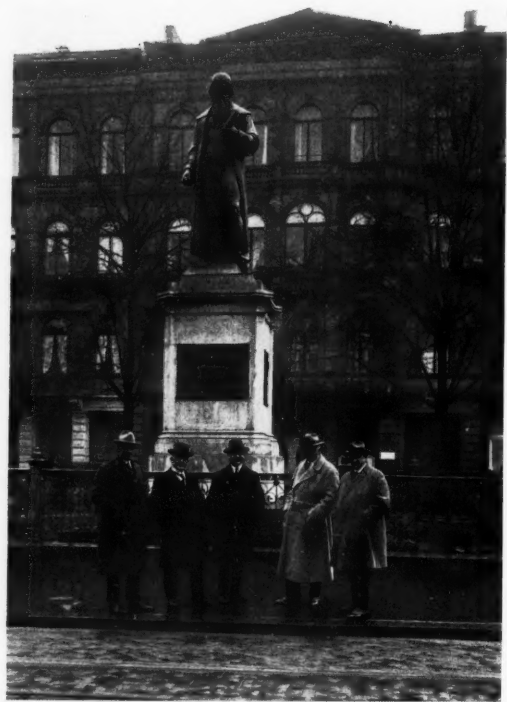
The Gutenberg Museum at Mainz

The Public Library at Mainz in which is located the Gutenberg Museum. With this permanent housing the museum needs only funds for operation to make its activities useful to the printers and book lovers of the entire world.



**The Doorway to the Gutenberg Museum**

The entrance to the Public Library, with the head of Gutenberg sculptured over the doorway. The persons are (left) Herr Gustav Mori, typographic historian, and (right) Dr. A. Ruppel, director of the Museum.



**The Gutenberg Monument at Mainz**

In November, 1924, E. E. Bartlett, chairman of the American Committee on Cooperation with the Gutenberg Museum, visited the museum. In the illustration above, reproduced from a photograph taken at that time (from left to right), are Dr. Rudolf Wolf, Gustav Mori, Dr. A. Ruppel, Edward E. Bartlett and D. Stempel.

The opening took place, with great ceremony, in the academy hall of the royal palace, where the president of the General Catalogue of Incunabulae, Dr. Eric von Rath, director of the Bonn library, delivered a lecture on the "Incunabulae Production." The evening before the opening, the Mainz Choral Society rendered before the Gutenberg monument some beautiful selections, and the mayor of Leipzig addressed the assembled audience.

All this work was under the auspices of the International Gutenberg Association, which held its annual meeting in Mainz on June 28. Other associations, like the "Incunabulae Association," the "Hessian Book Lovers' Association," etc., also held their annual meetings during the celebration.

The Gutenberg museum was presented with \$5,000 as the initial contribution from the campaign now being carried on in America for the extension and support of the institution. The American contribution was handed to the directors of the museum by Dr. D. Stempel, of Frankfort, in behalf of the American committee which collected the funds, including donations from well known publishers and printers. Edward E. Bartlett, president of the Bartlett-Orr Press and chairman of the American committee raising the fund, presented the check to Dr. Stempel on his recent trip to Europe.

The following radiograms were sent to Mr. Bartlett by the gentlemen whose signatures are given:

From Gutenberg festival, send you, the great American promoter and friend of the sake of the Gutenberg Museum, hearty greetings. Signed: Dr. Kuelb, Adelung, Dr. Ruppel, Dr. Klingspor, Stempel, Mori, Dr. Wolf.

With great enthusiasm and hearty thanks to you and all patrons for the spirit of cooperation, the Gutenberg Society accepted your contribution, reciprocating your greetings. Signed: Stempel.

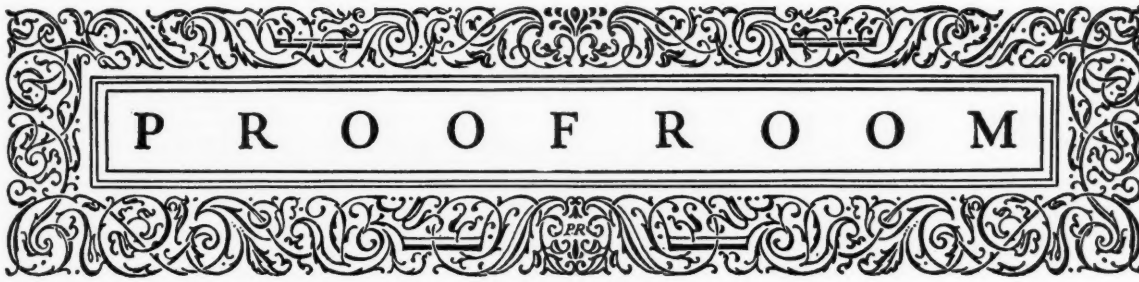
In heartfelt gratitude for the American spirit of cooperation, and the American gift, we thought of our dear friend Bartlett and our many American friends at the Gutenberg festival. Signed: The lord mayor of Mainz, Dr. Kuelb.

### THE MEASURE OF A MAN

Not — "How did he die?"  
 But — "How did he live?"  
 Not — "What did he gain?"  
 But — "What did he give?"  
 These are the units  
 To measure the worth  
 Of a man, as a man,  
 Regardless of birth.  
 Not — "What was his station?"  
 But — "Had he a heart?"  
 And — "How did he play  
 His God-given part?  
 Was he ever ready  
 With a word of good cheer,  
 To bring back a smile,  
 To banish a tear?"  
 Not — "What was his church?"  
 Nor — "What was his creed?"  
 But — "Had he befriended  
 Those really in need?"  
 Not — "What did the sketch  
 In the newspaper say?"  
 But — "How many were sorry,  
 When he passed away?"

—Kansas City Times.





By EDWARD N. TEALL

Questions pertaining to proofreading are solicited and will be promptly answered in this department.  
Replies can not be made by mail.

### When the Typesetter Edits

"A little misunderstanding arose on account of the grammar in one of our editorials this week. A correction was made in the sentence 'There is a disposition among some people of the Valley,' etc. To avoid casting half a dozen lines, the operator omitted the word 'some,' making the sentence read 'There is a disposition among people of the Valley,' etc.

"It is the belief of the operator that the word 'some,' while it is quite common use to employ the word for this construction, is not absolutely necessary to carry the meaning in this instance. Since the writer of the sentence used the word 'some' to convey his meaning, he believes that to omit it would have the reader understand that he meant 'all of the people of the Valley' perhaps, and that the word 'among' might be construed as meaning the mass.

"The operator believed that the word 'some' was superfluous to 'among.' Will you please set us right on this point, so that the matter may be cleared up?"

Rather delicate, this! If I were the chief of that paper, and the gentlemen referred their argument to me, I should rule in favor of the operator. This, on the supposition that the practice of the paper permits some editing by the compositor—at least to the extent of authorizing him to make verbal changes that do not affect the sense, when such changes save time in adjusting corrections.

That practice would not do for a metropolitan daily. There, such adjustments should be provided for by the editor or proofreader who orders the corrections. But it is a common practice in smaller plants. It is unfair to give the compositor this responsibility unless he has also reasonable range in making his decisions. In this instance, I think, the operator was right. To say "There is a disposition among people of the Valley" is not saying that *all* people of the Valley have that disposition.

I don't know whether the inquirer is the compositor, the proofreader, the editor, or the Big Chief trying to restore peace in the family. So I don't know who owns the toe I'm treading on, but—I rule for the operator.

### He Says, Says He!

"Our foreman says the abbreviation 'ass'n.' ends with the last letter of the word and the apostrophe takes care of the letters omitted, so there is no good reason that he can see for putting a period after it."

An abbreviation is, correctly, only a shortened word, a word with its tail cut off. A contraction is a word with some of its inside letters squeezed out. But we have lost the distinction, and commonly speak of any word that isn't "all there" as an abbreviation.

The one rule to remember is that it is wrong to use both apostrophe and period in one form. Write either "dept." or "dep't," never "dep't." with the overload.

### A Business Query

A firm of manufacturing pharmacutists asks: "Please advise on the following points: In a name such as 'John Smith & Co. Inc.' is it correct to insert a comma following 'Co.?' In the sentence 'Look for the words "Chocolated Mint" on the label and the letters "C. M." on every tablet' should 'Chocolated Mint' and 'C. M.' be enclosed in quotation marks?"

A good many firms omit the comma before "Inc." To me it seems very much better to use it. I think a lot of these modern customs that look like rebellion against punctuation have their origin in ignorance or carelessness. I would have more confidence in an auto, a piano or a pill made by a firm that punctuates properly than by a firm that slashes the punctuation out of its letterheads and "literature," not because punctuation has anything to do with the making of autos, pianos or pills, but because carefulness does, and a firm that is careful in some things is apt to be careful in all. In other words, punctuation indicates character.

If the sentence given occurred in running text, I should say quote the words and the initials. In advertising text, however, a more effective way to set them off might be to run them in italics or full face, or give the desired distinction by some such typographical means.

It is with much pleasure that we note an increasing number of queries indicating that business concerns are taking interest in these little problems of punctuation and style.

### Simple, and Helpful

"You may be interested in the enclosed sheet of diacritics. As an operator, I made it up so that we may save needless hunting for sorts not in the shop. The proofreaders can tell at a glance whether a certain character may be had in the type being used. If the character must be had, it can be ordered while the copy is being prepared, if not already in stock. Uniformity in style is lacking, as I have had to make this card during odd times, with no opportunity to whip it into shape. I should be pleased to know how other book publishers keep their operators and proofreaders informed as to sorts in the shop."

Fine! The card, about 5 by 11, simply gives the name of the type, and the size, and then the sorts—accents, diphthongs, symbols, fractions and the like. A good, constructive idea.

Please, friends, let us have some material to pass on to this keen-witted operator. Swap ideas with him.

### Getting a Line on 'Em

"Your statement that the allocating of a questioner adds interest is true. Could you not continue to give the state, except where appeal is made to settle some controversy?"

Unless and until there are some more requests for such partial identification, let's stand pat.



### Copyright Lines

"I wonder how many proofreaders know the correct legal form for a copyright line. A lawyer tells me that 'Copyright, 1925, by ———' is the correct form. One may find many variations in magazines and books."

### Period in a Plural

"We have a society called 'The S. D. B.'s,' each letter standing for a word. Our copy preparer doesn't see any need of a point after the 'B' when the apostrophe-'s' is used. I don't see any reason for leaving it out."

To me the period seems quite beyond challenge or debate. The assailable member is the apostrophe. I certainly would write that plural "The S. D. B.s."

### Why Not?

"Why not run a series of short stories that point out proof errors in various ways? Get at it in an elementary manner. Some of the questions are so simple, printers are ashamed to ask — yet they do not know."

Oh, boy — if we only had the brains! It would be fun, and no doubt it would score. But it would take more brains and more time than Yours Truly has at command. Perhaps some contributor would like to show us how easy it is —?

### Better Late Than Never!

The anonymity rule must be suspended when it is our old friend Clark Alberti that writes, from out in San Diego. He says:

"I am enclosing herewith a page from the Los Angeles *Illustrated Daily News* in which the Sargasso Sea is repeatedly called the 'Saragossa Sea' throughout a two-column story. I have seen the same blunder in many other papers."

"In the February *Scribner's* one of the first things I glimpsed was the date 'Bagnio, P. I.,' and I have been wondering if the proofreader still survives after letting such a 'howler' go through. What will they think in Baguio?"

"On page 360 of the February *Harper's*, in 'The George and the Crown,' I have been wondering if the motorboat Allonette should not be Alouette (Lark)."

Match you, sir, magazine for magazine, newspaper for newspaper! A few months ago, the *Century* had some one "pouring" over a book, and only a few days ago, in the *New York Times Book Review*, the French statesman Delcassé appeared as "Declassé"!

### Get Out the Files!

"Many thanks for your reply to my letter (December issue), but I am obliged in sheer self-defense to write again and point out that you have (all unwittingly, I know) misread me horribly! You speak of 'the editorial impulse applied to quoted matter' — my dear sir, I should never dream of interfering with quoted matter without the author's authority. The word 'disinterested' to which I referred was quoted in *THE INLAND PRINTER* (March, 1924), in an article called 'Preparing Manuscript,' by Arthur Pemberton. He referred to it as a possible stumbling block to the uninitiated. That is exactly what it was when I changed the word to 'uninterested,' and it was changed back again by our foreman, who *could not see any difference in the meaning of the two words!* Do you see my point now? My first letter must have been worded very clumsily, but I hope you will set this little matter right, in your own mind at least."

"Thanks for your reply re 'Tea and Diabetes.' Taking your last paragraph, 'It remains to be said to him who asks' — this should read 'to her who asks,' because, please, I am a she!! Rather involved, but unfortunately true!"

Will Arthur Pemberton, if he should happen to see this, kindly rise and shine?

### Commas and Quotes

"It has been argued in our print shop for some time by old-time printers that in numerous instances during the course of a day's typesetting a printer will be called upon to put a comma or a period after either single or double quotation marks. The writer's experience has been different, that a case seldom occurs when the period or comma should follow the quotation marks."

Some buyers of printing, rather fond of being thought highbrow, as it seems to me, insist on the strictly logical placement of all points adjacent to a close-quote. It is, however, the general practice to exempt the small marks, comma and period, and tuck them inside the quote marks. They look unduly conspicuous if placed outside. This practice is positively immune to attack on the score of correct typing. But it is always advisable to find out in advance what style the customer prefers, and then insist on uniformity. If you happen to be printing a work to which a number of writers contribute, the editor of the work should give the printer instructions on this point, and accept full responsibility for the decision.

### What a Wonderful Family It Is!

Working for *THE INLAND PRINTER* is an adventure. It is what one ecstatic young writer has called "thrillful." It offers riches of friendship. You can't help feeling that the people who write from hundreds, sometimes thousands of miles away, address you in friendship: not personal friendship, but a kindly relation which is a tremendous tribute to the character of the journal to whose family we all belong. "Some" family! The latest thrill comes with a long letter from a correspondent in Vancouver:

"One thing I wish you would take up is the extraordinary habit, which seems to be almost universal in Canada and the United States, of omitting the 's' after names ending in 's.' A member of a trade typesetting firm here expressed the opinion that it was done to save time! In that case, why not drop the 's' after every possessive name or noun?"

"I am glad to note your approval of the *Saturday Review of Literature*."

"It would be a good thing to have selections from your department published in book form, in the way 'Is It Good English' is made up from articles which have appeared in *John o' London's Weekly*."

This wide-awake correspondent's ire is roused by a headline, "Burns' Anniversary," and an advertising blotter, "Wadd's Studio." In each of these examples it happens that the space available would be badly crowded if the apostrophe-"s" were added.

Mr. Canby's *Saturday Review* gains our correspondent's approval with "Ellis's," "Phelps's," "O'Higgins's," "Davis's," "Watts's" and "Seitz's," all on one page. In his book "Punctuation" my father expressed the opinion that "probably a majority" drop the "s" after the apostrophe. The reason for doing so, a quest for euphony, he called "very weak." And so it is!

Brought up in the school of the old New York *Sun's* editorial page, I can see no awkwardness in the added "s," with its extra syllable, even in "Burroughs's," "Moses's," "Theophilus's"; certainly, none that matches the uncertainty of "Adams's," easily mistaken for "Adam's." I'd be ashamed to say "Burns's," as a matter of logic, and run away from "Moses's," exactly analogous, just because it sounds awkward.

Some one may happen to think of "Dumas." The name is pronounced "Du-mah." Its possessive, "Dumas's," is pronounced "Du-mah's." Rather tricky!

King Canute could not sweep back the tide. It is a fact that "—s's" is dropping out of American print. And I, for one, am so much more anxious to be human than to be a scholar that I hate to say "They're all out of step but me"!

## Are We Making a New Language?

By EDWARD N. TEALL

**F**OR many years THE INLAND PRINTER has cherished good English. Month after month it has invited, received and answered its readers' queries on grammar and usage. This long service in the cause of correct speech and clean writing is referred to, here and now, not for the glorification of this journal, but by way of supporting a contention that "the people" are always interested in problems of grammar and diction. Editorial decree might explain the presence of articles on such subjects, but it could not possibly account for the constant influx of inquiries on "between you and I," punctuation, division of words, compounding, and various matters of style in print. These inquiries, coming not only from printers and proofreaders but from students and teachers and business men, provide convincing proof that grammar is a live and practical subject.

There is something stirring in the language world. Evidence thereof is surely given when one of the old-line magazines prints an article like Arthur Livingston's, in the *Century*, "The Myth of Good English." Lest there be resentment caused by misinterpretation of the title, let us hasten, as does the author himself, to insist upon the correct definition of "myth." It is here used in its connotation of a peculiar kind of existence — not of a non-existent, legendary product of imagination. Good English exists, the writer says in his first sentence; and he reinforces the statement with the facts frequently emphasized in these articles, that habitual disregard of conventional usage and established standards may cost a stenographer her job; a man his club membership, a minister his pulpit, or an editor his desk.

But: What is "good" English? What makes it good? What is authority? "Against the eternal legislator there rises the eternal anarchist; against the ever-recurrent conservative there rises the ever-recurrent radical." Their quarrel is settled by might, not right; by merit of argument or by sheer weight of numbers, not by scientific, indisputably demonstrable fact. In France, the Academy legislates. If it okays a word, that word is good French. If it closes the gate, that word stays outside. Even with such official regulation, there must be a literary language and a speech of the people, the latter seeking no sanction but its own, and heedless of any condemnation. Over here, we go it free and easy.

Mr. Livingston flies high — 'way over *our* heads. He talks about esthetic norms and social norms, and we wouldn't know a norm if we walked right plunk into it. He talks about aulic grammar, "the vocabulary of rhetorical invective" and "the language of positive sociology," grammatical heterodoxies and "un-American arrivism," and the relation of language to the Catalonian revolution. These things puzzle us; but we can keep step with Mr. Livingston when he lifts the lid and shows us that what he is really getting at is the fact that there is an English language of England, and an American language for America — and that the more we stick up for our own line of talk, "the sooner we shall come to an understanding with our cousins across the sea." And so we get around to the fact that this *Century* article on "The Myth of Good English" is just a dressed up newspaper editorial pleading for English and American coöperation in making everybody else "better": "It may be the manifest destiny of our peoples of English language to work together in the creation of a better world."

Mr. Livingston puts a sting in the tail of his article with the reflection that when the English come to see things right,

their arrogance may "simmer down to a sympathetic tolerance that may some day make them worthy of admission to the Union" — where, as all the world knows, tolerance rules without challenge or interruption.

And his hopes have amazingly prompt fulfilment, for in the *New York Herald Tribune*, almost before the ink of the *August Century* was dry, we read, in an editorial headed "The Tide of English Turns," that "the King's English" has gone to pot, and young Britons say "it's the limit," "get it off your chest," "cut it out," "put you wise." When two "guys" part, they say "so long." This, as reflected in the newest Galsworthy novel. They are not more than a few hops behind us, going in the right direction. Perhaps they will get around to what we have done in this very paragraph, calling an editorial article an editorial. That is a good example of our American free handedness, turning an adjective into a noun, whether grammar would let us or no.

That *Century* article attracted attention far beyond what its own merits as an article on English could be expected to command; and the reason therefor is that it brings up a subject for which America is ripe. We don't all quite know it yet, but we are getting ready for a remarkable time of overhauling our language. The Newark (N. J.) *News* commented on it, editorially. It recognized Mr. Livingston as a battler against pedantry and a defender of the Pee-pul's right to make their own language. It likes his clever definition of good English as "any English which a person can use without discomfort and with personal safety in any given environment under given conditions." It likes his description of "correct spelling" as "a sublime absurdity." Mr. Livingston only gave hints of what the coming revolution will be. The ready reception of those hints goes to show how near the revolution is.

On its own account, the New Jersey newspaper says, right smartly, "Shakespeare wrote as colloquially as O. Henry, and Henry James impaled his fortunes on points of construction and died disappointed at his lack of readers." In conclusion, it advises us to "write virile, lucid, picturesque American and scorn the pedants" — and it is precisely because we have all been doing that very thing that it is possible for the *Century* to print this article on "The Myth of Good English." We are turning the English of the pedant and the pedagogue into a myth in the sense of a legend, and using a live, pulsating language of our own.

We are very apt, in our approaching period of conscious revolution, sprouting out of hitherto more or less unconscious actions, to do such things as this: to "legalize" in custom "between you and I," on the ground that the pronoun has more than the force of the ordinary pronoun, and is really a noun substituting for the speaker's proper name. This is perhaps an extreme example; but there certainly is a new feeling toward pronouns, and you may be sure that the pronoun was made for Americans, not Americans for the pronoun!

Have we surrendered? Have we lost our old respect for grammar? Are we turned Red? No, sir — not a bit of it! But we are not going to sleep standing up. We know a revolution when we see it. And one is due, in the matter of what good usage sanctions in choice of words and the ordering of word forms. The pedants, on the defensive, will go to extremes of conservatism matching the extremes of progressiveness attained by the rebels. What we have to do is to refrain from excesses in either direction; to accept good changes not only gracefully but with sincere appreciation of the increased comfort they bring.

## In Three Years

### A Story of a Woman and the Printers of Chiapolis

The Second Year, Part I.—By R. T. PORTE



IT was a year before I was again able to visit my friend 'Gene Drieser, secretary of the Ben Franklin Club of Chiapolis, and learn more about what was going on among the printers of his city. Of course, I had received some letters from him and had indirectly heard murmurings of what was going on. Though it might be all right to publish some of 'Gene's letters, I believe it better to try to record as nearly as possible the events as he told them to me. On a Saturday afternoon, each with a good cigar, a mild sort of blizzard outdoors, we were all set, and this is a faithful record of what Eugene Theodore Drieser said at that time:

When I compare the peaceful existence of the printers of Chiapolis two years ago with conditions of today, I wonder just what we had to kick about then. It is certainly far from peaceful now. Every morning I wonder just what is going to happen before the end of the day, and then what might happen during the night. You can never tell, honest, whether it will be fireworks, a snowstorm, or just plain thunder and lightning.

Everything nowadays dates from the time John Renier passed away—that is, for the printers of Chiapolis. The good days were the days before that sad event, and the troublesome days are those since then. We had a few things to talk about before that time, and in our innermost souls we thought that if we could get rid of John Renier, life for the printers in this town would be just one bed of roses. He was our one terrible example, a constant thorn in the flesh of every one. Every year when the Board of Education printing and the city printing came up, he became the topic of conversation. There is not a printer in the town who did not want that work, including Randy Martin, who had a fine line of customers and always had all he could do. Even Charley Brown used to fret and fume about not getting some of it, not content with most of the Commercial Club printing and some other good accounts that were his without competition.

If John Renier was a thorn in the flesh, his widow is a whole hedge of thorns, and a few thistles, cactus plants and other things that sting. If a vote could be taken, it would be almost unanimous that it would be fine if we could bring John back to life and vote him the city and Board of Education printing for ever and ever. There might be one opposing vote, as John Randolph now gets most of it, though he does not seem to be overpleased with it.

Just think how pleasant and fine it was two years ago for me and all the printers of Chiapolis. I was secretary of a nice club, with the members paying their dues regularly, making only such slight complaints as not being able to get a first-class No. 1 printing salesman right off the bat who would be content with a small salary with prospects, or good pressmen, compositors, bindery girls, and other first-class help at minimum wages. I had to think pretty hard to make up something for the minutes of our meeting; now I have to omit things. Miss Corman was a staid stenographer, doing her work nicely and quietly and not bothering me much. I used to visit the boys once in a while and they would come here and talk things over. Everything was friendly and pleasant.

But things have changed. Think of Randy Martin two years ago, and see what has happened to him since. He had a fine business, with customers who stuck by him. He gave

them service and was not afraid of losing them. His foreman was a real typographer who knew his business, and Martin was certainly sitting pretty. Of course, some of the other boys took a job away from him once in a while and he got an occasional order that others had been doing, but this sort of thing was expected. Besides it did not look right to have any shop dodging work because it had been printed by another printer. Martin had about the one business in this town I would have wanted, but it took a man like Martin to hold it. He was a good salesman, studied the wants of his customers, was particular about the class of work turned out, and charged a fair price. He never attempted to hold up a customer. Knowing something about printing, he would check over all the cost sheets that came through to be sure too much time was not spent on any one operation. It was rare that any buyer of printing complained about his charges. Of course, some of them good naturedly told him he was a highway robber and other pleasant things like that, but it was mostly in fun.

No printer in town, two years ago, could have held a candle to Charley Brown. He was in right with the Commercial Club, and with several other organizations and big buyers of printing. With that wonderful way of his, he could get away with almost anything. Martin depended upon service, Brown upon personality. Many a hard-boiled buyer of printing started out to place his work with the lowest-priced printer, only to wind up by having Brown walk away with the job, without having given a price. No other printer in Chiapolis could do it as well as he. It was a gift, that's all. You know well enough how Charley dresses and the air he carries with him. He gets by with it nearly every time. Some buyers told me they simply had to quit asking Brown in on their work, if it really meant price to them. Others said they liked to hear him talk so they could tell their own salesman about how Brown got away with it. No salesmanship course in the whole world could teach a man to sell the way Charley does. It was certainly amusing to see both Brown and Martin after the same piece of work. I used to pity the buyer. Yet in the end neither was peeved at the other, whoever got the work, because they both played fair and square, and the buyer was the judge.

The Consolidated, that big plant down on the next corner, never bothered any one. It did, and is still doing, a big line of county work for the small counties over the state, and also big orders for the banks and trust companies. Election time brings its big business, and it is hard for any one to compete with it. But even so its management is not quite so happy as it was two years ago.

Young Bill Saunkey thinks it all a good joke on the boys, but his sense of humor always was pretty strong. He sees something funny in almost anything. When he comes to the meetings now, he says, "Well, how is the bunch of widow haters today, and what has the fair lady been doing to us again?" Just the same, Bill is none too happy over things, only he seems to feel it can't be helped, that it's best to accept things as they are and let it go at that.

Bob Anderson, who is now managing the Duncan Printing Company, takes it all quite easy and says it is certainly a wonderful example of salesmanship. Bob has read about every book ever printed on salesmanship and is a nut on the subject. He has lent most of them to me and I pretend I have read them. His long suit is delivering a lecture about every so often on some phase of salesmanship and then suggesting we start a class on selling. Nothing ever comes of it and the boys



let him talk. It pleases him and hurts nobody else, only that I have to stand for most of his talk. But this last year he has not been quite so cocky about his salesmanship, as he lost a few orders to the widow, who took them right from under his nose, much to the amusement of the others. Had he lost those orders to Brown or Martin, or even to the Consolidated, it would not have mattered, but when the widow copped them he was nearly heartbroken. There's nothing in all his books telling how to combat a salesman of the feminine gender, and naturally he is at a loss. Now he is looking for a book that will give him pointers.

Walter Tangier seemed to get a great deal of fun out of the situation, and he smiled at the others until the auto company came out with a new folder printed by the Renier Print Shop. This seemed like treachery to him, but he had to take his medicine like the rest.

The only one who seems at all happy is John Randolph, who gets the city printing. But even that does not please him any too well. He lacks company now. Two years ago he was not known as the cheap printer of the town, for he could always point to Renier, and he had the excuse that it was necessary for him to keep down his prices and bid low or he would lose all his work. Now he is the cheap printer and he can't point to a bad example that makes it necessary for him to cut prices. He tries hard for an alibi, but it does not work. He is increasing his prices a bit in order not to have it said that he has fallen into the shoes of John Renier and is the cheapest printer in the town. He said too many things about John when he was alive to occupy his place comfortably now. So even though Randolph is doing more work than before and making more money, he is not perfectly happy.

About the only person who is really getting a kick out of the situation is our friend Jack Milson. He visits us once in a while and offers us consolation. He was at the meeting a few weeks ago and made us a little talk.

"Boys," he said, "this whole thing has taught me a lesson. If any lady starts competing with me, I am going to move right out, or get her married off, or something. I might even retire and put my wife in charge of the whole business, and let the two ladies fight it out. No man can fight a lady—at least a gentleman can't. Perhaps printers are not in that category and we can go on fighting them, but for one, I acknowledge right off the bat that I am willing to be defeated before the battle starts and retire from the field gracefully.

"A year ago I saw how things were going, so I hired a girl for the front office. I retired to write editorials and think on the grandness of things in general. Boys, I'll tell you a secret. I made more money last year than ever before. Honest. That girl has made some of my advertisers double their space, started sales for them, and raised the dickens generally. She isn't much to look at, and none of the boys in town seem to think she is the Queen of Sheba, but some poor boob is missing a great chance in not marrying her and letting her run things.

"You are licked, boys, right off the bat, by this widow, and you may just as well admit it. How does she do it? Being a man I'll admit I don't know. No man can possibly understand a woman, young or old. Even with my years of great experience in the newspaper field, I am as ignorant as the most callow youth.

"Boys, whatever you and I may think, women will come into their own some day. I see signs of it in my own wife, as good and true a wife as she is. The women's papers are full of the stuff, not this appealing to women to assert their rights, but a greater and more subtle propaganda than that. They tell women of things they can do and what this or that group of women have accomplished. They are not reaching for the big things, but the insignificant things that escape your and my attention, and are putting them over.

"How many of us really know how to figure out our hour costs at the end of the month, and can say where the different items of expense go? I don't and most of you don't. Most likely a bookkeeper in the shop does, or the office girl, and she can figure out a monthly summary sheet with her eyes shut. We talk loud and long about costs, while some quiet girl in our shops can give us cards, bid six spades and beat us to it.

"And our price lists. Sure we are for them, but not one of us can tell what 'grade' means—get all puzzled up about substance numbers and when stuck, shout out, 'Say, Elizabeth, what substance number is 22 by 34-32?' Right off the bat she says, 'Why, that is substance No. 16, Mr. Milson,' and you feel like throwing an ink well at her.

"That girl of mine knows more about advertising rates than I thought it possible for any one man to know, to say nothing about a woman. I used to soak everybody what I thought they would stand for an ad., but she has it all figured out what it costs us an inch and she has put in new rates.

"We had a machine for casting plates for advertisements, and I thought it quite metropolitan to have mats sent us and to cast all the ads. for the foreign advertisers. She has it all figured out that it costs about twenty-five per cent of something or other to cast the plates, and now she refuses to cast plates for ads. except at a higher inch-rate. The advertisers are sending plates now and the casting machine is seldom used. So, with all my years of experience, this girl has taught me some things, and it looks as though the widow is teaching you boys, too. Take my advice, acknowledge that you are licked, and then you will be all right."

But Randy Martin, being a bachelor, was not so quickly satisfied and started in to argue the matter. He said he did not believe in having women in an office, all his office help were men who understood their business, and there would be no gum-chewing girls for him. He said a lot more about women, also, which showed that, being a bachelor, he didn't know what he was talking about. But then, Martin has real reason to be peeved at women and at the widow in particular. You see, he is getting along in years and no woman up to this time has seen fit to marry him. Some way they have passed him by and he is still single. One of these days some woman will discover him by accident and then the next thing he knows he will find himself a married man, knowing less about women than ever before, and also knowing enough to keep quiet about it, admitting, as Milson did, that he was licked before he began.

I told you about Martin and his foreman Jim—how they used to stage a fight every so often, how Jim would quit or get fired. The last time this happened was over a year ago. Jim, as usual, came into my office and asked Miss Corman about getting a job. But, as was not usual, Miss Corman referred him to a printer who wanted a foreman. As Mrs. Renier had parted company with Sam, her foreman, and needed one, Jim was told to go and see her. This was not exactly what he wanted. He really wanted to be told there were no jobs open so he would have a good excuse for going back to work for Martin again. It saved his dignity and hurt nobody, and in about a week both he and Martin were always sorry there had been any trouble.

Jim told me about it himself. "I was surprised," he said, "when the girl told me about Mrs. Renier. I was still sore at Martin, but not as mad as I had been. Between you and me, he is a darn old woman in some ways, and I thought maybe I might just as well work for a woman and be done with it. I went down to see the widow, and it didn't take us long to come to terms. She told me that the plant wasn't much, that she ought to have some new type and other equipment, and that she had been trying to decide what to buy. Now that I was to be her foreman, she would let me figure out what was wanted and talk it over with her. She figured we needed a



few thousand dollars' worth of stuff, and if we could get it in time she could land a few orders that were in sight.

"What a chance to have just the things I needed! I forgot all about Martin right then. When we bought new stuff there it took us a month to fight it out. The last fight was when I wanted some Cooper. He didn't like it and said we had enough type. It sure made me mad. Now, I could have plenty of nice new type. I sat up all the night figuring it out, and when I showed it to the widow she was delighted. 'Why,' she said, 'that is just the type I thought we needed. I see we are going to get along fine, as you like the things in type that I do. That will be a splendid lot of type, won't it? We will order it right away.'

"That nearly took me off my feet. I thought she would kick about the amount. In the afternoon she had some suggestions as to possible changes and asked if I thought we might do with one series less. I told her for the present we might do without it, and could cut down on a few of the larger sizes in some faces and get some rules I had forgotten about which she had shown me.

"So, you see, without any trouble I get everything I want. Some times she talks it over with me, and shows how it would be hard to pay for the things just then, that we had better wait, and asks if it would be possible to get along for a time. I find I can, as I like to please her when I can."

Then Jim told me how particular she was about work, that she had him set some lines over for better spacing to please one of the advertising agents.

But, before I tell you all Jim told me, you must hear about the rumpus Martin started when he heard that Jim was really going to stay at the Renier plant. There is an understanding, you know, between all the printers that they will not hire one another's help. A few years ago it was terrible here. A compositor would come into the office and say he was going to quit, right in the middle of a busy week. He would say that another shop had offered him a dollar a week more and he could not afford to refuse the offer, but if he got a dollar and a half more a week he would stay. It usually wound up by the compositor getting the raise and one printer hating the other worse than poison.

When we organized the club this was found to be one of the first things that needed to be changed. In the general scrap, it was discovered that very few shops had attempted to take each other's help, but the employees knowing that few of the owners ever spoke to one another and believed whatever any one told them, they just told their employers fairy stories about raises and offers of more money and the employers fell for it. As soon as it was found to work the news spread and first one employee and then another tried it. Even the press-feeders and bindery girls knew of the scheme, but the club soon stopped that smart trick and no one hired a man or girl without first finding out the facts.

Now, Jim had either been fired or quit, and any printer had the privilege of hiring him if he wished. I told you about one printer hiring him once and the result. All the printers in town knew the peculiarities of Jim and Martin, so they did not interfere when their little family scraps occurred. Evidently the widow did not know, or did not care, for she hired Jim. Martin discovered that Miss Corman had sent Jim to the widow and started trouble at the next meeting. He threatened to leave the club, asked that Miss Corman and I be fired and surely raised Cain.

Charley Brown asked him whether Jim had been fired or had quit. Martin said he had gone on a vacation. Everybody laughed at that. Mort asked him whether Jim had not been out of work at least a week before the widow hired him. Martin, of course, said he had and that Jim had said he was through when he went out of the place and had not asked to

be reinstated. After the whole matter was threshed out, it was found that Miss Corman had acted in accordance with the rules, even though the widow was not a member of the club, and that Martin really had nothing to complain about. That made Randy angry and he said heatedly that the club was in favor of the widow, that if it had been she instead of him the matter would have been different.

"Oh, well, Randy," Young Bill said, "why get so heated up about it? Wait a few weeks and Jim will be back. Anyway, why depend on any one man? It will do you good to find out you can run your plant without Jim, and it will do him good when he learns you can get along without him."

"Perhaps you are right," Martin said, "and it will work out all right in the end. Let the matter drop."

So one more crisis ended for all of us. But Jim did not go back to Martin. It is over a year since that event and Jim is still with Mrs. Renier. As near as I can find out they have never had a word, and Jim seems to be better satisfied than ever. Can you beat that?

There's the telephone. Excuse me, will you?

### THE CATALOGUE OR THE BROADSIDE?

Says an advertising man of national reputation: "The catalogue is gradually being discarded. The real reason probably is that on account of abnormal conditions in material and labor markets incidental to the Great War, styles and prices have changed too frequently, but another is that it has been found that better sales results can be gotten from the broadside or folder direct appeal. Not only can more individual prospects be covered more frequently and at greatly reduced cost, but attention can be better centralized on specific articles. The broadside or folder well prepared is a business-getter."



"In the Days That Wuz"—The Tourist Printer  
Cartoon by John T. Nolf, Printer-Artist.

Sammie Rouse was an old-time tourist. He at one time worked for Bill Nye on the Laramie Boomerang. He was a Jew and smoked a curved stem pipe. Bill Nye once wrote an article in which he commented on how well Sammie's pipe and nose harmonized in line. I met him on the Spokane Review.—John T. Nolf.

# BROCHURES

THE de luxe advertising brochure is an object of great interest in these days of extensive advertising and intensive selling. Often, expense does not appear to have been a consideration at all, so ambitious are those interested in promoting their product or proposition to show it in the most favorable light. On the typographer's side the brochure affords the opportunity for displaying his best talent, hence the exhibition of representative examples here made.



CHICAGO  
THE INLAND PRINTER  
Nineteen Twenty-Five

## The ROMANCE OF FURNITURE

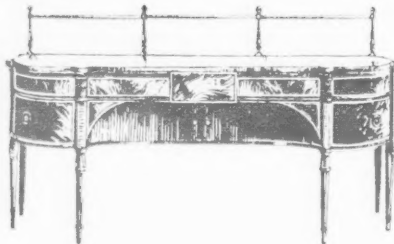


FROM Egypt—"The Queen of Nations and the boast of Time; the Mother of Sciences and the House of Gods"—comes the first expression of the master craft of furniture making. Forty-six hundred years before Christ, the upper classes of the race that peopled the parched valley of the Nile, possessed decorated furniture that expressed in massive form and striking color, the native dignity and vigor of their time. Before the Grecian empire was even a dream, Queen Hatshepsu ruled Egyptian destinies from a throne of inlaid ebony, which is on exhibition in the British Museum today as the oldest piece of furniture in the world.

The history of furniture is rich in romance. It goes hand in hand with the history of famous monarchs. There is a current example of this in the discovery of the tomb of Tutankhamen. Marvelously beautiful pieces of ebony furniture, inlaid with ivory, gold and precious stones, have been found in the time-defying sepulchre. The craftsmen who fashioned these ancient objects of art were doubtless forgotten many centuries ago, but their handiwork will become famous in this latter day because of its association with the Egyptian king, and its preservation in his tomb. The cedar chest, so much in evidence now, was first used by Cypselus of Corinth. The ancient Greek, the Roman, the Byzantine, the Gothic, the Renaissance, the Louis', the Georgian, and many other famous periods are inseparably linked with the names and exploits of the nobility.

And up to the Eighteenth century practically all decorative furniture was formal. True, numerous antiques that are the essence of informality do not have this back-ground. An antique is valued because of its age, and its associations. An humble kitchen chair that belonged to Lincoln, for instance, has great value. But it is a relic, rather than an accepted mode. Many modes have their origin in humble places, but for the most part the periods of decorative furniture owe their development to royal favor.

Chippendale really ushered in the period appealing to practical users of good furniture. That the elder Chippendale was not greatly concerned about royal patronage is evidenced by the whimsical reference to a catastrophe which overtook him early in 1775. The Gentlemen's Magazine for April of that year, reports that



The luxe booklet of warm tone throughout. The page shown above is printed in brown and orange on India tint plate finished paper having deckled edges. The process color print tipped inside a hot-stamped panel on the cover, shown at the right, was roughed, the cover design otherwise being printed in orange on India tint ribbed stock. Size 8½ by 11½ inches. By Wells & Co., Chicago.



## REPRESSION

**N**OTE, if you will, the successful repression used in the Link-Belt story.

Time was when "advertising" consisted of shouting "the best, oldest, greatest" from the housetops of the land. Repression was then conspicuous by its absence—and he who possessed the longest purse and bought the blackest type was a "successful advertiser."

Planning with Link-Belt as we did, our every aim was towards a final and finished effect which would leave something to the imagination of the reader. It is a fact that all too much "advertising" treats the subject as if the reader had the mind of a babe or as much imagination as the dodo.

There is nothing of the blatant in this book—boasting can not be discovered in its lines—yet *repression*, successfully employed, created an impression which Link-Belt pronounce invaluable to them.

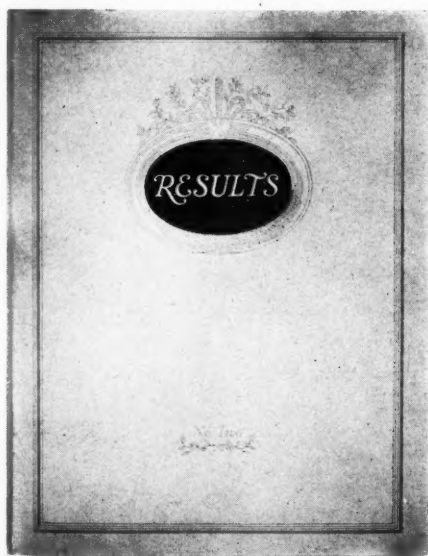
We promised to tell you the *results* from such planning.

And we try to keep our promises.

The first big result to be noted was the effect of this book upon the Link-Belt organization itself.

Every member of the great family who has received this book—and there are four thousand such members—is today taking greater pride in the fact that he is a member of such a family.

Can a *result* of this kind be measured on an adding machine?



Brochure by Columbian Colortype Company, Chicago, capitalizing the production of another book. The cover is of "hand-made quality" paper, terra cotta, the oval panel being in blue, and the design otherwise in a deeper tone of the color of the stock. The text pages are printed in black and pale yellow. The relatively large size of the type is indicated by the size of the original page, 8½ by 11 inches. In the large size on the antique white paper the Italian Old Style shows to fine advantage. The initials are adapted from a brochure done for the Monotype company by Bruce Rogers, and were made up from type ornaments and zinc etched in reverse color.



FROM THE TREE TO THE TRADE

## THE LANGUAGE THAT FURNITURE SPEAKS

**T**HE first man slept with his head on a stone, and sat on the naked ground with his back against the cold damp side of his cave. He had no comforts, no conveniences. He was nothing more than an unthinking animal; with the single exception that, planted somewhere inside his head, was the germ of invention, of imagination, of *thought*.

Something told him that something was wrong.

Mankind, from the beginning, has never taken anything for granted.

Simply because things were thus and so, to him was no reason why they should remain thus and so.

This unsatisfiedness—this always present urge to do better and to be better—has been the one thing that has lifted him out of the monotone of the animal level and made him king.

Brains—the power to think—the will to do—the sworn oath to go on and *up!*

These things have brought us out of the jungles and tangled wildness of civilization's yesterday.

Three things tell the historian how far any given tribe or

race of people has come along the hard road—its tongue, its farming implements, and its *furniture*.

◆◆◆

There are men who can take a single unearthened bone and from it work out the whole construction of an extinct animal.

And there are people who are almost equally skilled at taking a piece of old furniture and from it reading the customs, whims, and ideas of the people who made it. There is more real record in old relic furniture than in anything Ridpath ever wrote.

Furniture is always like the people that make it—it always speaks the same language.

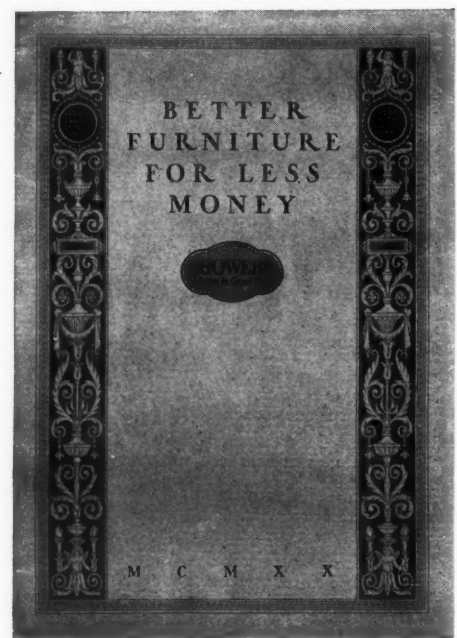
Take the old Puritan forefathers, for example. Look at the furniture they left us—square, sturdy, rough hewn and everlasting.

And the furniture of colonial times is no less eloquent—it radiates the spirit

of the minuet—beautiful, graceful, colorful—fitting perfectly into an atmosphere of powdered wigs and hoop skirts. The soul of Martha Washington is in every good piece of



Characterful brochure by the Hollenbeck Press, Indianapolis, Indiana. The cover of warm gray stock is printed in black and yellow. The text page above, featured by an interesting border arrangement, is printed in black and yellow on India tint paper. The page size is 8 $\frac{3}{4}$  by 12 $\frac{1}{4}$ .



*"We have here the appeal of a new idea in education. Most of us, I believe, are qualified to receive it. . . . We, in Pittsburgh, are lucky beyond realization to have presented to us a dream like that building. If we want to come to our good fortune and to prove ourselves worthy of inspiration, it is up to us to put the great idea over."*—SENATOR DAVID A. REED

## I. EDUCATIONAL VALUE AND AIMS

### IN THE BEGINNING

**T**HE UNIVERSITY OF PITTSBURGH needs approximately 14,460,000 cubic feet of space in order to operate in a normal way. This is probably the greatest amount of space which any university ever needed at a single time. It raises problems which are educational, financial, and architectural. During the past three years the Trustees of the University have tried systematically to find their way through them.

In the matter of architecture, there was, at the start, no prejudice for or against any type of construction. The desire was for economy, permanence of construction, and educational effectiveness.

### THREE MAJOR AIMS

The vast sweep of the architectural opportunity at hand was, however, not at first realized. We muddled about with it; then it came clear. Here was a chance to express and to interpret by visible and tangible forms in architecture, by masses, proportion, and parallel lines, the spirit or purpose of all that should go on within a university. Better than that, here was a chance to express what should go on, in particular, within the University of Pittsburgh, and thereby to create a powerful

and lasting stimulus to the work of the University.

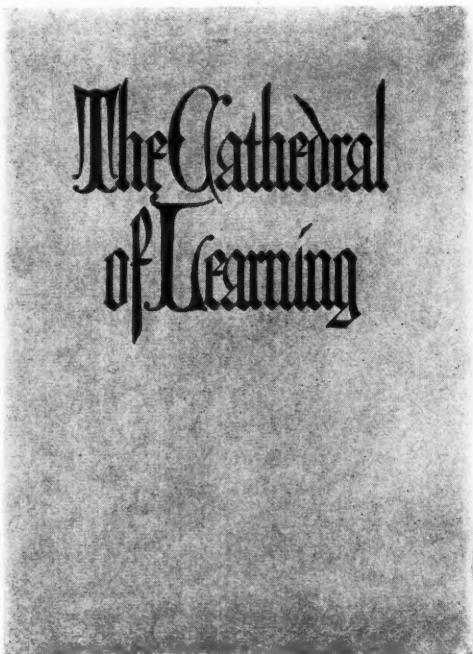
This idea led quickly to the question of what is the spirit or purpose of the University. Can this be anything except a spirit of achievement in which energy, intelligence, and spiritual fineness are combined? The purpose of the University is to plant this spirit as a habit in the hearts and minds of boys and girls. The problem, then, became one to express by supreme architecture this spirit of achievement, and through it not only to tell what the University is for, but also to intensify and to vitalize its purpose.

At this point, for reasons given later in these pages, it seemed imperative, if the plan were to be carried out, to build a single high structure rather than a group of smaller and lower ones. After careful analysis, the educational value of the plan for the single high structure, together with its economic merit, won over all other plans and suggestions.

### TO EXPRESS PITTSBURGH

Another major aim in the building program of the University then arose. The spirit of achievement, which is the aim of the University, is also a provincial or distinctive development of Pittsburgh itself.

5



# The Cathedral of Learning

Dignity is the keynote of this brochure issued to encourage support of a proposed public building, that quality being exemplified by chaste composition in Caslon, printed on white antique paper, and wide margins. The cover, shown at the left, is printed in gold on a soft light-blue hand-made stock of fine quality, which is also apropos. Size 9½ by 12½ inches. By the Eddy Press Corporation, Pittsburgh, Pennsylvania.



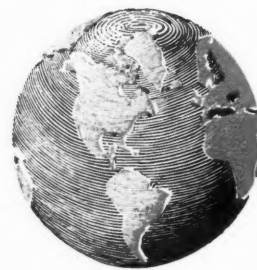
**T**HE executive office of the great Exporting company awaited the beginning of a romantic day. The morning sun beamed in the window distributing sparkling highlights which seemed to animate the impressive accoutrements of the office, and give to the scene a suggestion of quick, decisive, important action.

The walls were covered with maps charting every explored region of the world. Tubes for the pneumatic conveyors glistened in their baskets, awaiting the master hand to start them on their missions. Telephones and cable signals stood dumb. The setting resembled the control room of a great battleship just before a battle.

Into this electrified atmosphere walked a man whose appearance seemed to be the signal for the beginning of the day. The conveyors, the 'phones, and the cable signals sprang into action. The master—the genius—had come.

Before him were spread the bids on the wares of the great international markets—silk from Shanghai, figs from Smyrna, teak wood from Bombay, wheat from Chicago, wool from Melbourne, fish from Stockholm, wine from Lisbon, cutlery from Sheffield, and so on. The messages numbered in the hundreds; cities and shipping centers in every country on the globe were proffering their goods for sale or making bids to purchase. Each message necessitated two transactions—purchase and sale. For example, an offer from America for the

3



FROM EVERY  
CORNER OF THE

World

While the Garamond type of the text is small in relation to the 9½ by 12½ inch page, wide line spacing balances the white areas nicely. The book is done in brown and black throughout, India tint Japan stock adding to the effect of quality otherwise expressed in chaste typography and characterful two-color illustrations.

By the Eddy Press Corporation,  
Pittsburgh, Pennsylvania.



wise color choice and well-selected furniture that this book has been prepared.

• • •

**Y**OUR HOME may be a tiny cottage or a small apartment. You will find in these pages suggestions for the arrangement of the living room in such a home. Your house may be large, the rooms spacious. There are ideas that you can use in such surroundings.

But whatever type of living room interests you most, you will note that there is a place in it for a Kroehler Davenport or Davenport Bed and matching chairs. Low and easy of line, luxurious in comfort, soft cushioned, richly upholstered, they are the keynote around which have been created the most charming rooms.

• • •

**A**RE THERE only two kinds of living room furniture"—some one recently asked—"the kind I like and the kind I can afford?"

No, there is still another kind—made by the same company which for many years has produced the Kroehler Davenport Bed. This Kroehler Living Room Furniture has the two qualities women most want—beauty and low price.

When the manufacture of Kroehler Davenport Beds was first begun, the policy of making good furniture for a small price was established. On this foundation has been built the largest business in the whole field of upholstered furniture.

Now the unequaled advantages of this great organization, with its eight great factories, its vast purchasing power and low production costs, are extended to other living room pieces. Today you can purchase Kroehler Davenports and Chairs at prices that cannot be duplicated in any other make of furniture of equal quality.

• • •

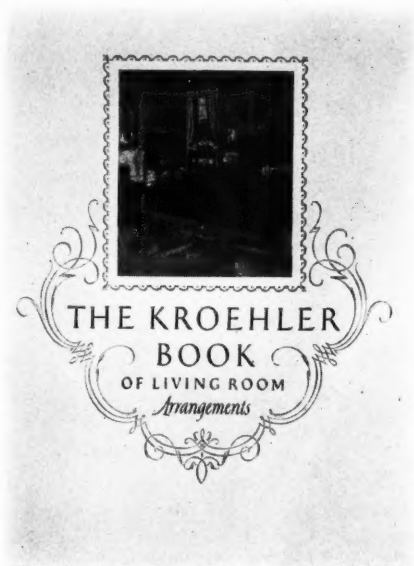
**W**OULD YOU choose a davenport?

You will find Kroehler Davenports in the most fascinating overstuffed and period designs, with armchairs to match, and with delightful upholsteries of silk damask, tapestry, mohair, Chase Velmo or Baker Cut Pattern Velour.

Do you prefer a davenport bed—the doubly useful piece of furniture that has such amazing popularity? You will find scores of lovely designs, luxuriously comfortable, beautiful as only a fine davenport can be. No one but yourself will ever know that beneath the low, easy davenport seat is concealed a completely equipped bed.

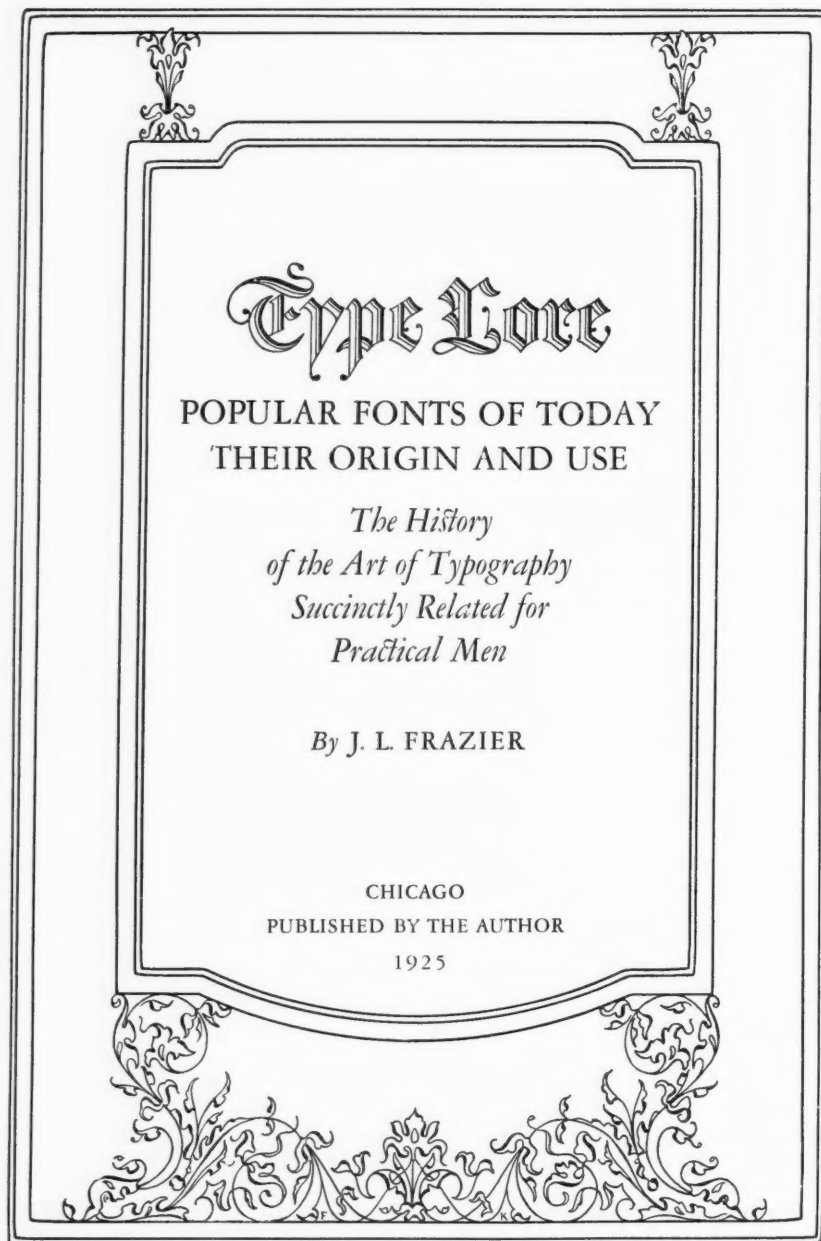
Yet a full-width bed, with thick, soft mattress and strong, yielding springs is folded away within the davenport, ready to open with a single easy motion, revealing covers all in place.

With such a charming and convenient piece of furniture in your home, you can secure double usefulness from your living room—save the expense and care of an additional bedroom—provide luxuriously comfortable space for members of your family or for overnight guests.



A beautiful brochure produced by The Henry O. Shepard Company, Chicago, hand-set throughout in Cloister Old Style and printed on dull-coated white paper with a cover of white antique. Black and medium red-brown inks are used, the process color illustration on the cover being printed in a hot stamped panel, which not only provides the necessary smooth surface for halftone printing but adds a note of distinction.





Title page of J. L. Frazier's new book "Type Lore," which is hand-set throughout in Garamond type, printed on all-rag antique stock and beautifully bound. Of impressive page size, 7½ by 10½ inches, "Type Lore" is a model of fine typography and bookmaking. The title page border design was drawn by Frank M. Kofron, St. Paul, Minnesota.

T Y P O G R A P H Y

By J. L. FRAZIER

In this department the problems of job composition will be discussed, and illustrated with numerous examples. These discussions and the examples will be specialized and treated as exhaustively as possible, the examples being criticized on fundamental principles — the basis of all art expression. By this method the printer will develop his taste and skill, not on mere dogmatic assertion, but on recognized and clearly defined laws. Replies can not be made by mail.

### What's the Argument About?

Verily, the bed of the specimen critic is not strewn with roses. A month doesn't pass in which this particular one doesn't have to settle several office scraps. Often neither side to the dispute has anything on which to base his claim of

styles, when the question of appropriateness becomes the deciding factor. In some such instances, as in this one, the specimens are uniformly excellent examples of their particular styles. What to do, what to say; a glance doesn't tell us both,

PRATT COUNTY  
NORMAL INSTITUTE

*One Week Professional*

AUGUST 24-28, 1925

Liberty High School  
Auditorium

PRATT, KANSAS

&

T. A. EUBANK, *County Superintendent*

DAILY TRIBUNE PRESS, PRATT, KANSAS

FIG. 1.

PRATT COUNTY  
*Normal*  
*Institute*

*One Week Professional*

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Liberty High School  
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FIG. 2.

superiority — but we must dissect the contesting items of printing and award the palm to the one having the fewer vulnerable spots. Sometimes it happens, as in the case we are about to relate, that the items for comparison are of different

as it did Sheridan at the end of his twenty-mile ride from Winchester. Indeed, it is often a matter of splitting hairs. A reader at Pratt, Kansas, submits Figs. 1 and 2, and while we have no way of knowing how much blood was spilled over the

rivalry instigated by the two, whether it was an office scrap or between office and customer, there was an argument of some kind, else we would not have been enlisted as arbiter.

Frankly, both are mighty good pages and if there are points about them to suggest a preference at Pratt, Kansas, there are points worthy of consideration here at Chicago. Fig. 1 is

possibilities is available to the typographer. They indicate how impossible it should be for any wide-awake, ambitious compositor to go about his work without feeling a thrill at each new problem.

Both examples demonstrate careful grouping of the lines, something which may be made a mighty factor, both in clarity

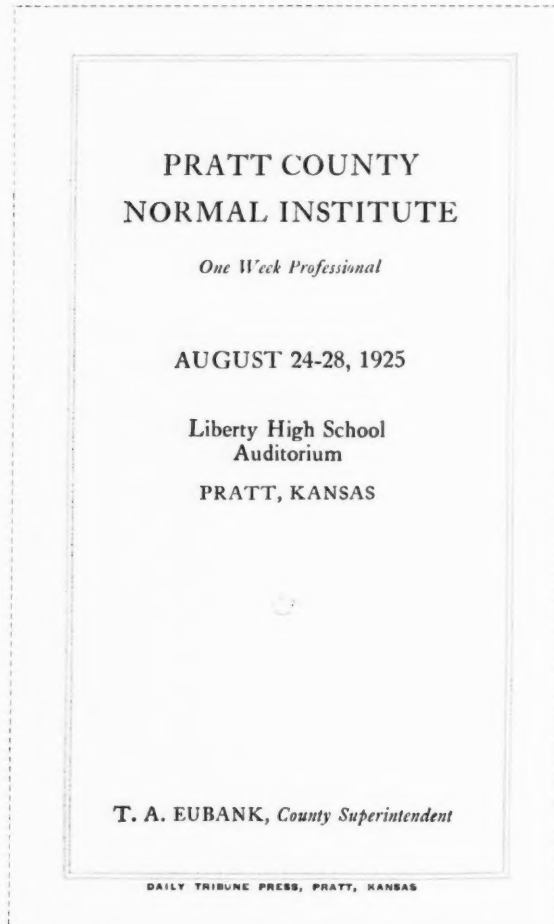


FIG. 3.

an example of the chaste, more formal style of title page, such as would be eminently proper to introduce a book of dignified text. Fig. 2 would scarcely suffice for such a book, but having more life and "color" it might, as a comparison, represent a style of treatment more apropos as an introduction to an advertising booklet, brochure or a catalogue. In form, according to accepted ideas — which, over a broad field, should govern practice — if not in fact, at least in this particular instance, Fig. 2 must be considered superior from a publicity standpoint.

On that basis, then, to determine choice would involve knowledge as to how the folder was to be used. Is it a program sent to prospective attendants designed to acquaint them with the nature of the meeting, as it seems to be, having been received by us several weeks before the meeting, or is it to be distributed for reference *during* the affair? If it is the former kind then Fig. 2 would, according to the rules, be entitled to the choice. If the latter, then Fig. 1 would suffice as well, practically speaking — and it is prettier. Yet Fig. 2 would be no disgrace, even from the point of view of appropriateness.

These are excellent examples of two different styles, one reserved and the other buoyant. In this fact alone there is interest and food for thought, demonstrating what a fund of

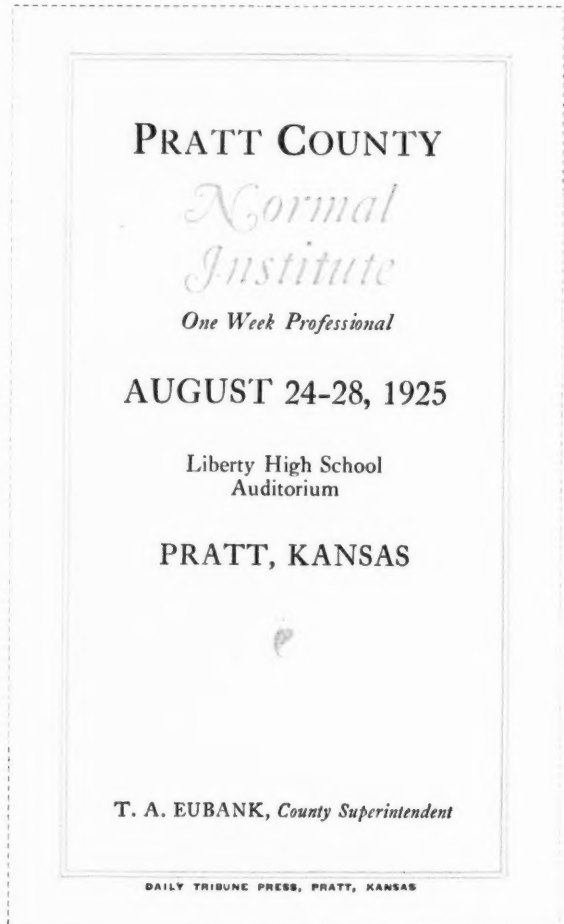


FIG. 4.

and in beauty. Pleasing variety in the arrangement of lines is evident, better perhaps in Fig. 1 than in Fig. 2, which, however, does not create the least effect of monotony. Too often pages of this character are spaced without regard to these considerations. Lines or groups are evenly spaced down the page, thus losing the good effect of variety in spacing and grouping of related lines in the sense of punctuation, which means as much to clarity and comprehension in display as commas, periods, semicolons, etc., mean in straight-matter composition. Besides, pleasing variety in spacing adds to interest by obviating monotony.

Our readers will doubtless feel, as the writer feels, the need of a little more space above the line "Normal" in Fig. 2. It is more proper that it should equal its comparative "margin" below the line "One Week Professional" than that the latter should match the space above the line "Liberty High School," which, with its comparative margin below the line "Auditorium," might be smaller to advantage and thereby avoid equality with the "margins" above and below the italic group. Variety, however, is not so rigid a requirement as to demand that all spaces between groups should be different. It involves variety in the general effect, for, as stated above, certain

spaces must often be the same, as those above and below one group must often be. Here, indeed, is another factor of the typographer's work worthy of his most serious consideration.

Thoughts naturally arise as to the relative value of the two designs if a two-color job were in prospect. Fig. 1 is of a type not so often seen in two colors; Fig. 2 is a style much more frequently so printed. And, as usual, there's a reason: Two-color pages do not have the dignity of one-color forms; the second color is essentially a touch of gaiety. Therefore the second color would not only seem less consistent in Fig. 1 than in Fig. 2, but would actually add less to it, as is demonstrated by Figs. 3 and 4. Furthermore, color requires body, its "value" being less than that of black. Fig. 1 has very little body as compared with Fig. 2, hence the latter makes possible a better use of the second color. While on the subject it should be stated that color, like spacing, adds an effect of punctuation because of the change it affords.

And now we get at something about both forms that has been troubling us all along: Why must attractive designs in Caslon, Kennerley or other thoroughbred types be disfigured by crude "Gothic" imprints? Possibly the fact that imprints are kept standing and used over and over again suggests the use of a heavy face (without light or hair-line elements), because such types will not wear down so quickly as lighter ones. But the appearance of one's product is of more consequence than the wear and tear on a single line of six-point type, the cost of which is too small to deserve any consideration at all. This is a rut that many typographers and printers have allowed themselves to get into; good printers, too, fail in this small detail. It's a matter of precedent in a way, the precedent that retards progress. Why shouldn't the imprint be of the same type as the job itself, at least why should it of necessity seem to have to be in "Gothic"? Will some one please justify this practice?

## Is Printing the Father of Genius?

By HARRY WARNER



BENJAMIN FRANKLIN called the print shop the "Poor Man's University," and there appears to be some logic in the statement. Two of the candidates in the presidential campaign of 1920 were printers. True enough, at that time a saddler ruled Germany, a little Welsh miner was prime minister of England, and two East Side tailors were guiding the destinies of all Russia; but who has ever heard of two plumbers or of two shoemakers being nominated for the highest office in America? A study of the biographies of Benjamin Franklin, Walt Whitman, Mark Twain, Edgar Allan Poe, Horace Greeley, Joel Chandler Harris, William Dean Howells, Henry George, and many other noted men would seem to bear out the statement that the operations comprising the printing trade tend to develop the mind of the printer. Many educators regard it as a cultural subject and a distinct aid to general education, and it has been introduced into the public schools as such.

With these facts in mind I made a study of the lives of men who, without a college education, have achieved great things. In the field of invention the electrician and the machinist are both well in the lead, while in statesmanship the farmer stands foremost among those who have risen from the ranks. Then I began to study the backgrounds of some of our noted writers who had received their training outside university halls. The printer comes a long way from heading the list.

Having failed to discover as many successful graduates of the "Poor Man's University" as I had expected, I proceeded to visit some of its classrooms. In the typesetting departments of several of our big metropolitan newspapers I found many printers well past fifty and a few who had possibly passed the proverbial three-score and ten. True, they were intelligent looking men, but their day of opportunity had passed, and here they were, post-graduates of the "Poor Man's University."

Then I visited shops in several vocational schools, where I understand the subject is elective. The type of boy who selects the printing trade seems to be higher than in the other shops. I turned my attention to the various trade organizations, composed partly or entirely of printers, and compared such organizations with those in other trades. The result was enlightening. The typographical union stands for the highest principles of fair dealing to be found in the trade-union move-

ment. Among the employing printers, the most successful started in as printer's devils, and few can boast of a college education.

The result of this search clearly showed that: (a) many self-made men with no printing experience whatever have achieved success and won honors in many fields; (b) that large numbers of printers have failed to make the grade, some even within their own calling; (c) that young men attracted to the trade are far above the average, that organized bodies of printers compare most favorably with such bodies in other trades; (d) that many printers have demonstrated their ability to manage and operate a plant of their own.

As a result of these conclusions I feel prepared to answer the question, "Is printing the father of genius?" My theory is that although many noted men have had something to do with printing, there is nothing magical about the operations in the printing trade; and that what is back of the "Poor Man's University" myth is that the trade tends to attract the intellectual type of boy at the beginning. In many cases it is not a stepping stone and may even turn out to be a blind alley. It is evident that the boy who depends entirely upon the "Poor Man's University" for an education will receive a poor education indeed. Benjamin Franklin, by lending his name to the printing craft, probably did more for printing than printing ever did for him.

### PANEL FOR WINDOW DISPLAY

By JOHN T. BARTLETT

The A. B. Hirshfield Press, occupying premises with first-floor frontage on California street, in Denver, utilizes the display opportunity provided by its location on a downtown business street, and does so without loss of floor space that is needed for production purposes within. The result is obtained through display of printing samples on a succession of panels, placed close against the window pane. The panels, two feet or more high, are used across the entire space that is available.

There are upward of a hundred samples in all. One long panel is devoted entirely to samples of aluminum glassine candy wrappers. Then there is extensive display of letter-heads, house-organs, folders and direct-mail advertising matter.

Placed close to the window pane the display is especially suitable for printing samples, which, owing to their nature, require to be close to the spectator for effectiveness.



# Typography and the Greek Vase

By J. CARL HERTZOG

**I**F a printer should walk through the Metropolitan Museum of Fine Arts and pass by an exhibit of ancient pottery, he would hardly expect to see anything relative to his own art. Perhaps, if he were interested in illustrations, he would be attracted by many figures painted on the vases. But he would miss a point of vast importance to the graphic arts and one readily adaptable to typography—Greek vases (although they have, of course, a third dimension—diameter of a circle) were designed as plane surfaces; that is, the height and width of the different parts of the vases were proportioned by the use of plane geometric principles which are both applicable and valuable to the advancement of typographic art.

In "Dynamic Symmetry: The Greek Vase," by Jay Hambidge, all different forms of Greek vases are analyzed and proved to contain a remarkable adherence to the mathematical principles called dynamic symmetry by Mr. Hambidge. This symmetry can be used with gratifying results in the designing of printing.

In a previous issue of *THE INLAND PRINTER* some of the proportions of dynamic symmetry most applicable to printing were segregated and illustrated in specimens of typography. It will be remembered that there were three proportions considered: the root-two rectangle, the whirling square rectangle and the root-five rectangle. The root-two rectangle contains the ratio of 1 to 1.4142; that is, if you are planning a booklet approximately 6 by 9, try for the length, 1.4142 times 6 or 8.48 or  $8\frac{1}{2}$ . If you prefer a more narrow book, try the proportion of the whirling square rectangle, 1 to 1.618, and find the length by 1.618 times 6 or 9.7 or  $9\frac{3}{4}$ . On the other hand, perhaps you can not afford to use the larger size of book paper required for the increased length. In this event reduce your width to  $5\frac{1}{2}$  and determine a new length by 1.618 times  $5\frac{1}{2}$  or 8.89 or  $8\frac{3}{8}$ . Then there is yet another choice in the root-five rectangle. Again approximate the width as 6. Use the root-five proportion, or 2.236, and find a length, 2.236 times 6 or 13.416 or  $13\frac{3}{8}$ . This is a rather long and narrow size, but well proportioned and possessed of good possibilities for subdivision and arrangement of units within the whole, for it is one of the areas of dynamic symmetry, the use of which always yields pleasing proportions. Furthermore, this unusual size will cut from standard size book paper with little more than the ordinary trim. Thus, by approximating a width and multiplying it by the ratios of the three areas considered most applicable to typography (root-two, 1.4142; whirling square, 1.618; root-five, 2.236) you can readily determine dimensions of pleasing proportions best suited to your requirements. There are, however, more complicated areas with greater possibilities for artistic subdivision that can be derived from a study of Greek vases.



A Greek Vase in the Boston Museum of Fine Arts.

Our first illustration is a reproduction from a photograph of a Greek vase (Dinos and Stand, in the Museum of Fine Arts, Boston). This is a monumental piece of pottery. The theme of design is worth careful study, as the general shape appears repeatedly in both archaic and classic Greek art, and is the basic motif in the plan of the Parthenon.\* Moreover, an analysis of this shape reveals new proportions that can be used to good advantage in typographic design. The total area

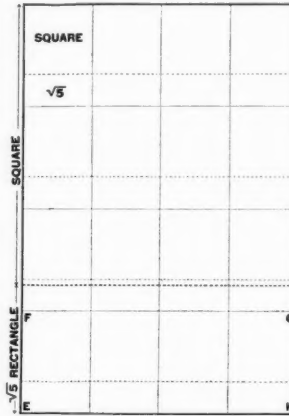


FIG. 1.—Analysis of the area of the Greek vase.

of the plane of the vase and pedestal equals a square plus a root-five rectangle as shown in the margin of Fig. 1. The general theme is a division of this area by four. If the area of the whole is divided by four, both side and end (solid lines), sixteen rectangles will result, each equal to a square and a root-five rectangle.

It is readily seen in Fig. 2 that the total area of the vase is equal to four horizontal rectangles, one above the other, and of the same shape as the rectangle *EFGH*, which has the ratio of 2.764. Referring back to Fig. 1, this area can be seen to contain four squares and four root-five rectangles. In the second drawing, however, each root-five rectangle is constructed in the center of a 2.764 rectangle, while in the center of each root-five rectangle is a root-four rectangle, which is merely two squares.

If the width of the foot of the vase *AD*, Fig. 2, is considered as the end of a rectangle, *ABCD* is the result which is composed of four horizontal root-five rectangles. If the width of the lip of the vase *MN* is used to determine the rectangle *MNOP*, we find a shape containing four horizontal root-four rectangles, each of which equals two squares. The position of the squares within the root-four rectangles is shown at the bottom of Fig. 2.

The rectangle *RSTU* of Fig. 2 represents the bowl of the vase and is composed of two vertical whirling square rectangles. If a square is constructed in the bottom of each whirling square rectangle, the top line of the square will determine the widest part of the curve of the bowl. The same method used in the determination of curves in the construction of the Greek vase will very often serve to locate points of interest in typographical construction.

Uncanny is the manner in which a large area composed of several dynamic rectangles may be redivided into small shapes of dynamic proportions which are altogether different from the original set of rectangles. But even more mysterious is the determining of the position of different shapes by the drawing of diagonals. Draw some diagonals across the vase analysis. A line drawn from *R* to *H* or from *U* to *E* seems to define the top of the base of the pedestal. Draw diagonals from the midpoint of the top line (*ST*) to the points *M* and *P*. This defines exactly the width of the protruding rim of the pedestal. Draw more of these diagonals and you will be surprised at the great number of times you will be determining the width or height of some part of the vase.

\* "Dynamic Symmetry: The Greek Vase," by Jay Hambidge, Yale University Press.

So important is the Greek vase to the practice of design that Mr. Baur of Yale University says: "To the ancient Greek the form of the vase was of vital importance; the vase painting was usually of secondary importance, a fact made

typographic design and vase design that the same principles may be used. We printers, then, can utilize the same mathematical principles and produce typography that will live through the ages to be considered classics of the printing art.

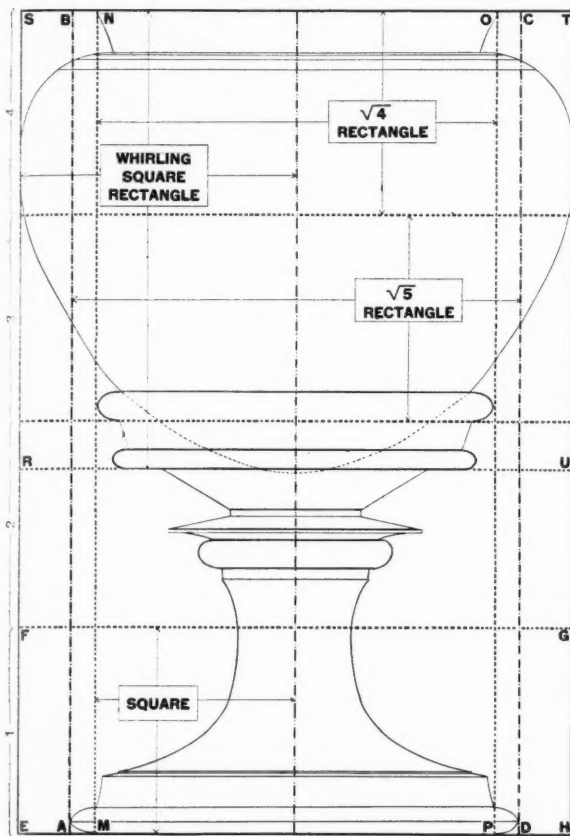


FIG. 2.—Analysis of the plane of the Greek vase.

clear by the great preponderance of signatures of potters over those of painters." As a matter of fact, Greek pottery is one of the greatest design fabrics ever created. It is an artistic miracle. Since the Greek vase is so important to design, we have constructed the advertisement pictured in Fig. 3, following the same plan of vase analyzed in Fig. 2.

The type mass is governed in width by the width of the lip of the vase. The space occupied by the headline has the same proportions as that occupied by the lip. The signature and footnote correspond with the foot of the pedestal, while the illustrations in the top section are placed where the greatest curvature exists in the bowl of the vase. Notice that the action within the illustrations exists where the root-five rectangle extends beyond the root-four rectangle. The pyramid of lines in the bottom section corresponds with the curves of the vase, and the action in the pictures is on the midpoint. Points of greatest interest to the eye, and methods of leading the eye through an advertisement can be determined geometrically in dynamic symmetry by overlapping rectangles and by drawing diagonals.

Although this advertisement is constructed exactly on the same plan as the Greek vase, this article does not contend that dynamic symmetry can not be applied to advertising except through the analysis of ancient pottery. But since it has been proved that the Greeks, through the use of dynamic symmetry, made classic vases and temples which have until today been considered masterpieces in the world of art, this method has been used to show that there is so much similarity between

### HINDUS USED DYNAMIC SYMMETRY

It is worthy of note that about the same time that Greek artists were creating their stupendous masterpieces, and using root rectangles to correlate the elements of their designs, in far India designers of another race were using the same idea in architecture. The Hindus actually worked out the root rectangles up to root-six. This is as far as the record goes.

There is no indication that they knew anything of the connection between root-five and extreme and mean ratio—a phenomenon which the Greeks employed in the design of the Parthenon. Moreover, the early development of sciences in

*Where Sunshine Spends the Winter*

In this land of turquoise skies one's life is readily filled with happiness. The central sunshine permeates his very soul and drives away those blues. In the new Southwest, in El Paso—where sunshine spends the winter—we have a variety of year 'round sports and other recreation that the weather never postpones. If you come to this modern city where opportunities are newer and greater, you will enjoy the romance of the border, the show, the mountain, and the real pleasure derived from healthy participation in hunting, fishing, motor, motoring, and a myriad of other diversions in which the sunshine we have is a first requisite. Like fishing? Where fighting bass leap from waters to follow the lure, where gannet perch strike as though your bait were an enemy to be overcome and demolished, where mountain trout, spotted bass, lake in pools and rock shadows, waiting to be taken? If so, Elephant Butte Lake and hundreds of mountain lakes and streams near El Paso beckon you. Elephant Butte Lake offers excellent bathing and boating, and upon its shores are attractive camp sites and picnic places. Is big game hunting your recreation?—And if you like to explore rocky cañons and mountain valleys where it is easy to believe no white man has ever been before? If so, select the season for your favorite game, then pack your tackle and have your important mail addressed to El Paso. Within a comparatively

few miles in almost any direction are regions which seldom disappoint the good sportsman. The Black Range in New Mexico and the still unexplored Sierra Madres in old Mexico are hunting preserves which would draw big game hunters from the uttermost ends of the earth were their many attractions known. And motoring—an easy trip from El Paso, in the Hueco Mountains, is a region often referred to as the "Garden of the Gods" of the Southwest. Rocks of peculiar formation have been chiseled by time and weather into fantastic shapes—spires and towers and grotesque statuary. Hueco Tanks—basins filled with cool water—are found on the floors of odd-shaped cañons and at the very top of gigantic boulders. There are numerous caves in the vicinity of the tanks. In these caves and on nearby rock walls are picture writings, of interest to all, but of especial interest to those schooled in Aztec lore. Some authorities have interpreted these writings as directions to the best way through the Sacramento Mountains; others say they are religious in character. Interesting! And this is only one of our many fascinating diversions. The El Paso Country Club has a jolly golf course with numerous water hazards well greens made of cottonseed, a polo field, a commodious swimming pool. Golf and tennis are played all year 'round in El Paso. The wonderful conditions under which these games are played here have attracted international stars.

**El Paso and the New Southwest**  
offer opportunities in business, agriculture, mining and other lucrative professions that will enable you to make a success while you are enjoying our eternal sunshine.

You 'Round Golf

International Tennis

Good Trout Courts

Lure Fishery

**WRITE TO THE GATEWAY CLUB, EL PASO, TEXAS**

(For specific information on any subject be sure to write to the Gateway Club for the booklet described below that you would like and it will be sent gladly and with dispatch.)  
*Country Club*—Precisely scientific information about the beneficial effects of El Paso's sunshine climate.  
*Fishing and Tennis*—An encyclopaedia which answers almost every question you would like to ask about El Paso. Includes El Paso and the New Southwest—General information about business opportunities, residence and pleasure in El Paso. Full of history and well illustrated.

FIG. 3.—An advertisement designed after the plane of the Greek vase.

India was apparently slow and was soon tainted with looseness and inaccuracy. This inaccuracy seems to flavor all Hindu art.

Since a degree of precision, clearness of expression, are hallmarks of the art of any nation, we look to the Greeks rather than to the Hindus for examples of perfection.

### INSPIRATION

It is only an apprentice or a botcher who has to think of the how, or worry about what one calls technique. The master of any trade can keep his eye on the work, what he wants to do, and leave his hand to get it out. He has it in his mind's eye clearly enough, but when it is finished his hand has put a lot of things into it that his mind never thought of. That is exactly where inspiration comes in.— *William Morris.*

# Opportunities for Coöperative Advertising

By DANA EMERSON STETSON



NOT long ago a printing concern was instrumental in starting the publication of a bimonthly magazine, issued in the interests of a great industry located in a certain city. The majority of firms in that city manufacture a common product, and the magazine was started to make this product better known and to merchandise it in every corner of the country. Copies are distributed regularly among retail merchants and wholesale distributors.

The advertisers are manufacturers of the product referred to, or firms producing materials that go into the product. Thus readers are given an excellent idea of just how the chief article advertised is built for sales.

Among the writers who contribute to the editorial columns of the publication are manufacturers, experts in the construction of the product advertised, and municipal officials in the city where the magazine is printed. What really places the magazine in a class by itself in the direct-mail field is that it is issued in the interests of a certain industry in a certain city. The spirit of community pride and achievement is prevalent in the advertising and editorial pages.

Here, then, is an excellent method of extending an intimate appeal to the wholesale and retail buyers of a product. Here is a method of commanding the admiration and gaining the confidence of wholesalers and retailers. Waste circulation is practically negligible, as mailing lists are easily checked.

One of the greatest aids in starting such a publication, or in arousing interest in a similar venture, is the appeal to personal and community pride. Where prospective advertisers might hesitate to spend money for advertising in magazines of more general circulation, the argument that they should unite forces with fellow manufacturers in the commendable cause of securing more business usually convinces them that they should give their support to a community publication.

The writer knows of several cases where printers have begun magazines on their own initiative, for the purpose of boosting a certain organization, product or community. Many of these printers, too, have worked closely with the chamber of commerce in their cities. Every printing salesman should include the chamber of commerce on his list of prospects.

Today banks are spending huge sums of money for direct-mail advertising. This is particularly true of savings and coöperative banks. These financial institutions do an enormous business through the mails. Depositors and prospective depositors are found in widely separated parts of the country. Not many years ago, the savings bank and the coöperative bank were local institutions, but today, if they are not national institutions, they are sectional institutions, covering a vast territory. A few weeks ago the treasurer of a coöperative bank located in a town of approximately twelve thousand inhabitants, informed the writer that the institution had just enjoyed its most profitable direct-mail month, had taken in \$190,000 in deposits, and every one of these deposits was sent in by mail, from cities and towns widely separated. About eighty-five per cent of the depositors live in cities and towns outside that in which the bank is situated. The treasurer predicted that by the end of the year total deposits would approach \$1,000,000, certainly a wonderful achievement for a comparatively small bank doing business in a small town. The writer was informed that direct-mail advertising played a prominent role in getting this business, and the bank's officials are firm believers in the effectiveness of this medium. There

are hundreds of other coöperative banks throughout the country which should be good prospects for the printing salesman.

In many states there are associations of savings and coöperative banks, and the banks which belong to these associations are usually divided into groups according to geographical location. Each of these groups possesses its own chairman. Many of these associations conduct direct-mail advertising campaigns, many of the separate groups do considerable advertising by mail, and a large number of the individual banks which constitute the groups send out their own direct-mail literature. Here is a wonderful field, a wealthy field, for the printing salesman to cultivate. Three distinct opportunities for the acquisition of desirable direct-mail accounts are offered.

The community magazine, the house-organ, the monthly letter, the depositor's guide, and numerous other forms of direct-mail advertising are used largely by financial institutions. The day has passed when the bare statement sufficed, a colorless piece of direct-mail literature, with little advertising appeal. Today banks, of course, issue their statements regularly, but they are making these erstwhile routine forms intensely interesting. With the aid of the resourceful printing salesman, they are making the statement an attractive part of a booklet, folder or house-organ; they are learning the meaning of good advertising display, proper balance and strong appeal in direct-mail campaigns.

The printing salesman who contemplates suggesting the publication of a house-organ or magazine to a group of prospects may draw from many sources. Various fields await cultivation. If one class of prospects fails to respond there are others that may listen with interest.

A printing salesman, for instance, may be calling upon prospects in a city or town where vacationists come to enjoy summer or winter sports. He may be soliciting business in a city where many athletic and sporting outfitters are selling local and outside trade. In either case, there is an opportunity to start a house-organ or magazine devoted to outdoor sports. Good mailing lists are always available. The regular customers of an athletic supply house, cash and charge customers alike, form a good mailing list where a house-organ is to be issued in the interests of a single house.

If a number of concerns decide to unite their efforts, however, for the sake of attracting trade to different sporting goods houses, golf club lists, athletic association lists and other lists easily secured can be employed for direct-mail circularization. Every sporting goods house has its ex-athletes who have coached or starred in a major sport, men who are capable of preparing articles of genuine human interest. If these experts can be induced to put some of their sales arguments into writing, excellent features can be added to the pages of a magazine published in the interests of a number of concerns.

A serious handicap, unfortunately, must be overcome in putting across a direct-mail campaign of this nature, and that is competition. If it is the right kind of competition, the printing salesman will experience little difficulty in carrying out his merchandising plan to the last detail. Patience and diplomacy are required in bringing together the men who can make such an enterprise possible. If these prospects can not be persuaded to sit in common merchandising council, yet endorse individually the project and guarantee their support, the printing salesman must assume the responsibility of much planning. In any case, the salesman must take upon himself certain responsibility, as such a proposition calls for initiative and executive ability.



# DIRECT ADVERTISING

By ROBERT E. RAMSAY

Author "Effective House-Organs," "Effective Direct Advertising" and "Constructive Merchandising."

This department takes up the subject of effective direct advertising for printers, both in connection with the sale of their product, and in planning direct advertising for their clients. It is not a "review" of specimens, nor does it treat of direct advertising from that standpoint. Printers are urged to send in specimens of direct advertising prepared for themselves or their clients, in order that they may be used to demonstrate principles.

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## Planning Direct Advertising in the Furniture Field

Our list folks tell us there are in the United States at least 44,501 retailers and other sellers in the furniture field; quite a fair quota for those who are specializing in the planning and production of direct advertising. The furniture field requires a wide variety of work. Starting with the simple problem first, we have the simple editorial type of announcement, well illustrated in Fig. 1. The cover and two inside pages are shown; the fourth page merely bore the name of the advertiser: Hockett & Cowan Music Company, 1253 Fulton street, Fresno, California. This was done by the Fresno Republican Printery Company, Fresno, California. Fairbairn Chesebro, of the advertising service department of that concern, reports: "The advertisers have been particularly well pleased with the large number of inquiries received." This announcement, which is worthy of more than passing attention, was printed in black on a white announcement stock and mailed in an envelope to match (how often that is overlooked!). From the material submitted to this department, we take it that no special method was utilized to force inquiries. And when it comes to selling furniture (except to newlyweds who are a class unto themselves!) as a rule you must *force inquiries*.

Action, however, may be forced also through an appeal to sentiment, as has been done in some simple pieces submitted, we believe, by The Michie Company, as produced for the Gilmore Furniture Company, Charlottesville, Virginia. Mailed out just prior to Christmas it had this heading and opening paragraphs:

### CHRISTMAS JOY

Ah, yes, granted, but "Christmas Perplexities" also — unless a beautiful and adaptable present forces itself upon your notice.

We have a large variety of appropriate gifts. And perhaps their chief value lies in the fact that next Christmas, and many Christmases to come, will find them intact, friendly, and more a member of the family than ever. Every Christmas thousands of dollars are spent in useless, destructible gifts. We offer you beauty, utility and permanency. Try our plan for this Christmas, and you will never be satisfied to waste your money again.

On this first page is a "Priscilla"; within are illustrated and priced cedar chests, lamps, serving tables, smoking stands, cigar humidors, and on the fourth page an arm chair and a rag carpet rug.

Fig. 2 shows the more general method of *forcing inquiries*, a plan that is adaptable for any type of product and not



### How Jim and I Found Happiness



**J**IM and I have been married eleven years. Ours has been, in a large sense, a marriage of happiness, and yet there was a time when we weren't happy, when Jim was a bundle of nerves and I, anything but a happy young bride.

How the memory of our first little home clings to me. I can shut my eyes and see every piece of furniture, the curtains, the pictures, and the grandfather's clock that was one of our wedding presents. What fun Jim and I had planning our little home and then getting settled. Everything just seemed to point to complete happiness.

After the nervousness of being married had worn off and Jim and I settled down as married people there seemed to be something lacking—some one little thing that would bind us closer together. At home, before I was married we used to have such good times, singing and playing and dancing. Some one was at the piano almost all the time. My violin was one of the few things I had brought from home. It had been put in the closet in the bedroom of our new home and there it had stayed, gathering dust for nearly two years. Jim played the piano and I the violin, and before our marriage, we had played together, oh so many times, but now in our own home we didn't have a piano.

I used to watch Jim sometimes when we were down town. He would stand in front of a music store and just look and look and look at the pianos on display. He just seemed heart hungry for

music. Then one night we talked it all over. That day Jim had seen Mr. Cowan at Hockett & Cowan Music store and had found that we could buy a dandy little piano for ten dollars a month. We both decided to take five dollars apiece from our allowances and the next day we bought a piano. My how good it seemed. I brought out my violin and Jim and I started to play again.

I just can't begin to tell you how much happier we were. The music gave us a new interest and supplied that little something that was so needed, a common interest. And now Patsy Ann—"Pat" she is to Jim—in taking piano lessons, and sometimes when I see her curly head nodded on one side as she tries to catch the rhythm of the piece she is playing, a lump comes in my throat and I can't help but think of how Jim and I found happiness through music in our home.

I don't know, but it seems to me there must be a great many other homes that can be made happy with music too.



FIG. 1.—The first, second and third folds of a simple editorial type of appeal for furniture products. One color only, strong black on white, mailed folded once in an envelope to match.



restricted to furniture. At the top you will see the inside spread itself, and below a number of typical inquiries filled in by customers. This particular campaign for A. Smith & Son, Philadelphia, by MacDonald, Acton & Young, of that city, is all the more interesting if you will note the dates on the inquiries. A. Smith & Son, like more makers of awnings and other summer furniture and accessories, found it easy to sell in summer, but every winter they were confronted with the problem of keeping their factory busy.

Direct-mail advertising solved this problem for them. A mailing list of home-owners in the suburbs of Philadelphia was compiled, and attractive folders told the advantages of ordering awnings in the winter, before the rush. In March, 1925, sales showed more than fifty per cent increase over the same month the preceding year, when direct advertising was not used. This fifty per cent increase came from turning into sales the inquiries produced by direct advertising. Observe that here the inquiry was a direct attack—an attempt to get the prospect to set a definite hour for the estimator to call. More inquiries, but each farther from the sales point, would have been secured had the strategy been to offer a free booklet on, say, "The Charm of Painted Fabrics," a copy to be sent to each inquirer. From this do not draw the conclusion that all campaigns should use either type of inquiry—in direct advertising as in baseball pitching it pays to "mix them up."

These two examples show the use of direct advertising in increasing sales to consumers. Suppose now we consider the dealer. Furst Bros. & Co., Baltimore, make use of a somewhat different appeal for this purpose. They issue a monthly catalogue, giving it a publication appearance by the utilization of a name and cover design like a house-organ, as is made clear by Fig. 3. This publication is called "Furst Ideas to Increase Your Sales," a delightfully clever play on words. "Furst Ideas" is sent regularly each month to about 20,000 persons interested in buying mirrors, pictures, frames, moldings, etc., from Furst Bros. & Co. Of this the regular mailing list is 10,000, the rest prospectives. They cover the United States, parts of Canada, Cuba, Porto Rico, Alaska, Hawaiian Islands and some places in South America. The Twentieth Century Printing Company, Baltimore, handles the printing production, and the illustrations are by Alpha Photoengraving Company, Baltimore, and the Irvine Company, Chicago. The cover design, front page and rear pages, are by the Wright Company, also of Chicago.

C. Clifton Gregory, of Furst Bros. & Co., writes us: "We have been issuing this booklet each month for over two years, and both sales and keen interest are the results. We are well pleased with our project."

If there is any real competition in this field it is our opinion, constructively speaking, that Furst would improve the reader interest in "Furst Ideas" if some little real editorial material were put within its covers to make it live up to its name, and to give the readers some service besides merchandise at a price.

Perhaps the most unusual campaign in the furniture field the writer has been in touch with is that of the American Woodworking Machinery Company, Rochester, New York.

(In saying this let your department editor say he spent nearly five years in the furniture field with the Art Metal Construction Company, Jamestown, where he utilized direct advertising not only to dealers, for dealers, and prospectives, but also on a list of many classifications, including manufacturers,

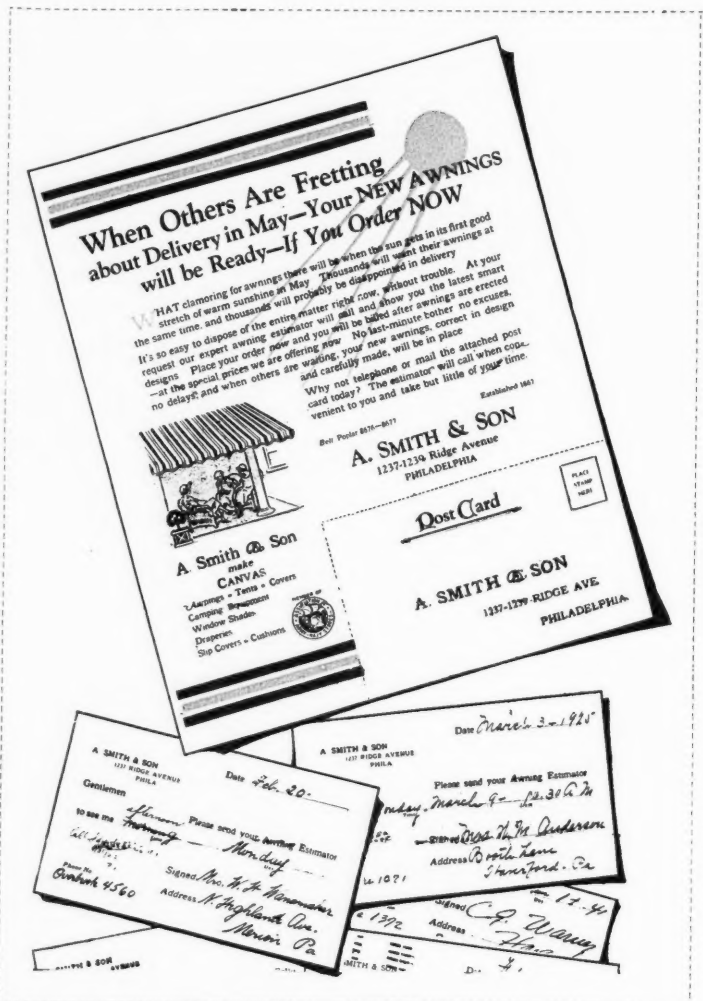


FIG. 2.—A graphic presentation of the principle so frequently usable in any industry—forcing inquiries. This campaign was handled by MacDonald, Acton & Young, Philadelphia, with good results. See text for details.

wholesalers, retailers and the like.) The American Woodworking Machinery Company makes woodworking machinery for furniture manufacturers, planing mills, etc. Included among the company's customers are the manual training departments of schools in this country as well as in foreign countries.

Here, then, was a unique problem. Readers will appreciate that advertising to school superintendents, manual training heads, and the school board requires a different technique from that used in selling other customers. The school board ordinarily has the last word when it comes to the purchasing of school equipment, yet the teachers themselves, particularly the heads of the departments, can influence the school board very materially. Therefore, the advertiser wanted something that would implant the name American Woodworking Machinery Company in the minds of the teachers. The ever-increasing interest in period furniture suggested that a series of booklets on period furniture might have a decided appeal to the teachers in the woodworking departments.

It was decided to prepare booklets covering the eighteenth century furniture designers and master craftsmen, the series to comprise five in all: Chippendale, Brothers Adam, Heppelwhite, Sheraton, Duncan Phyfe. The purpose of the booklets was not to sell woodworking machinery in the sense of direct orders, but rather to influence the teacher in such a

day. The first twenty-two pages talks (chats) on Adam period furniture. At the top of the twenty-second page is a halftone of a library table after the Adam style, with this caption: "Plans and methods for the construction of this table are given in the following pages." Under that is a pen sketch of a boy at a woodworking machine, but only in rough outline.

On page 23 there appears an article entitled "Constructing a Library Table," by F. O. E. Raab, principal Boys' Prevocational School, Rochester. Some subheads in this article are: "Characteristics of Adam Construction," "Stock Bill for Adam Library Table," and "Suggested Equipment."

Throughout the article not a word is said about American Woodworking Machinery Company or its products, but on the bottom of pages 23 to 31 are halftones with a single-line caption of some of its machinery. On page 30 we read this note: "NOTE.—The American Woodworking Machinery Company will be pleased to receive photographs of tables made according to these instructions." On the last page, 32, appears the trade-mark, slogan and signature of the publishers—as well as the imprint of the printer who cooperated in production—the Henry Conolly Company, Rochester.

We commend this book, for this type of appeal is hard to do; it requires a broad vision, or it is a waste of money. Schools will not make use of booklets which are blatant appeals: "Buy my, this, that or the other thing." We have seldom seen a better handling of the indirect method of approach.

The company advertised the booklets in the various trade papers directed at teachers of vocational training, and the response was marked. Inquiries came in, not only from woodworking teachers but from teachers of decoration and household arts. A library publication which lists desirable books and booklets for the American Library Association in some manner obtained one of the booklets and "wrote it up." It was stated that the booklets could be obtained for 10 cents from the woodworking company, and immediately a stream of dimes began to pour in. It was felt that not all this business was desirable, as, while it gave the company publicity, it could not

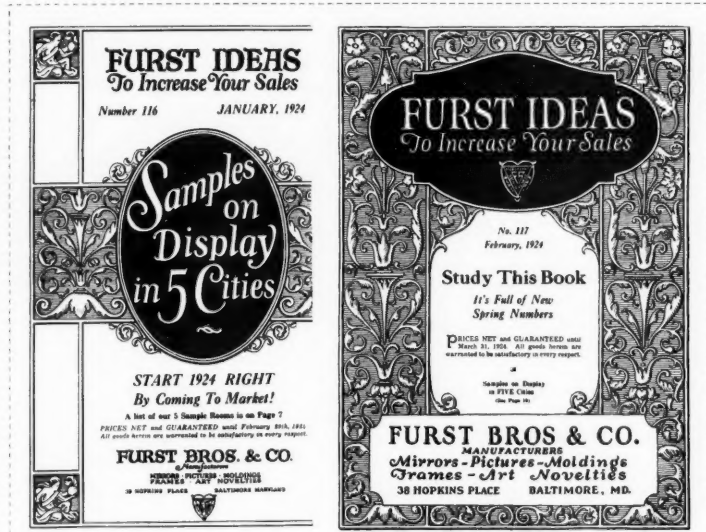


FIG. 3.— Giving the publication aspect to a regularly mailed catalogue. Note the cover changes, but inside pages are straight catalogue appeals.

manner that when the question of buying new equipment would come up, the American Woodworking Machinery Company and its products would be the first to be considered. The company had a list of approximately 6,000 woodworking teachers and superintendents. It was planned at first to mail one booklet each month, but for various reasons this plan was not carried out and several months elapsed between the preparation of each two booklets. In fact, at the time these data were compiled but three booklets had been completed.

Fig. 4 shows the cover design and two typical facing inside pages. Throughout the book are illustrations, and at the bottoms of the pages are pen-and-ink sketches of details of the Adam period furniture, or other illustrations of that age and



FIG. 4.— Cover design and two typical facing pages of text, from one of the successful series produced by Henry Conolly Company, Rochester, New York, in collaboration with the advertising department of the American Woodworking Machinery Company of that city.

influence the choice of woodworking machinery in the schools. Consequently the company placed a charge of 25 cents on the booklet, but, according to Albert D. Perry, of Henry Conolly Company, the printers' service department contact representative, there was no appreciable diminishing of inquiries. The book, however, was sent gratis to bona fide woodworking teachers. The public library of Rochester obtained the first two booklets, and the librarian reports there has been an almost continual call for them, for which reason the set has been placed in all the Rochester libraries, at the request of the head librarian. Of the set, those published include Chipendale, Brothers Adam, and Heppelwhite, and in each case reprints have been necessary. The Sheraton booklet will be off the press shortly.

In addition to these booklets the advertiser took a big plunge in another direction, issuing a 352-page case-bound volume, "Education Through Woodworking," illustrated in our Fig. 5. This volume is a fine example of the bookmaker's art and is composed of a series of prize-winning essays entered in a contest, supplemented by "Practical Hints on the Operation of Woodworking Machines" and "Floor Plans and Machine Specifications for Woodworking Departments," with an introduction by Arthur Dean, Sc. D. The foreword of the book makes clear its purpose and shows how it ties in with the small booklets:

Our purpose in holding the contest in which the essays that follow were submitted in competition was twofold: First, to direct the attention of as many vocational teachers as possible to the subject of cabinet making as a cultural study; second, to give back to the teachers their findings in book form as a compendium of the highest thought available on the subject.

To do the first was not an easy task. It has meant devotion to a principle and it has cost considerable in time and money — and this is true, not only on our part, but on the part of those who participated in the contest. To do the second has been much easier, thanks to the judges who reviewed the essays and to Dr. Dean, who consented to edit the book and to write its introduction.

There were so many very fine essays entered in the contest that it was many times very difficult for the judges to choose between certain essays in awarding the prizes. Particularly was this true of those essays competing for the minor awards. Indeed, there was so much good material in them all that we have assigned every contestant a place in this book by extracting a salient thought from his essay and printing it here.

That part of the book devoted to floor plans for cabinet shops, specifications for equipment, and operation of machines, is included, in the hope that teachers will find such information of value in their work and welcome it.

With its text on Canterbury laid and halftones on cameo, line drawings on the text paper itself and end sheets printed in a grayish tint, we feel the Henry Conolly Company, whose imprint appears in the big book, too, should feel proud to be associated with this project. The book is not only case-bound but covered in leather, with gold-stamped titles and embossed panels.

Thus you have in this article on furniture the whole range, from simple announcements based on sentiment or price, or a combination thereof, up to the broadest of good-will building

through the case-bound gold-stamped library volume. You have examples of *forcing* inquiries, and an instance where the putting on of a price failed to stop the flow of inquiries which were indirectly valuable but not conducive to the solving of the sales problem in hand.

These *principles* can be applied equally well in other problems and in other industries, though obviously the same solution attempted in the same field by even a non-competing

house would not be successful, for the simple reason there can be but one first in any sequence.

In the light of the recent attack upon the whole of the woodworking industry by the Federal Trade Commission, perhaps even in a printers' paper we may be pardoned for making a digression and closing our article this month with a poem. The following, entitled "The Men Who Work in Wood," was written by Douglas Mallock for the *American Lumberman*:

The men who work in wood! — here  
is a clan  
That other workers well may envy  
— these  
Who serve so much, so well, their fellow man,  
Who turn to use the tall and sheltering trees.  
The roof of green becomes a roof of gray,  
The sturdy trunk the pillars of a home.  
They fashion us the infant's cradle, they  
Are part of every threshold, every room.  
The chair we dream in by the cheery fire,  
The board at which we gather for the meal,

The bed to which our weary limbs retire,  
And everything we know and love and feel  
They shape from fallen forests for our need —  
Yea, even that last room in which we rest,  
When we lie down to rest at last indeed,  
The woodland's sainted lily on our breast.

Theirs is not the dust of mines, the grime of toil.  
In sweaty shops of steel and molten brass —  
Theirs is the scent of sawdust and of soil  
The song of waters, wind across the grass.  
In everything they make for us they leave  
The wooded upland and the quiet shores,  
Yea, into every article they weave,  
Some memory of God's great out-of-doors.

### THE HOUSE-ORGAN'S JOB

Few businesses can employ enough salesmen to make frequent calls on old customers, not to mention sufficient missionary calls on new prospects.

Some manufacturers and merchants — in fact, more than you imagine — are depending upon a little magazine of their own to show old customers that their business is valued and to show new prospects that their business is solicited.

Old customers welcome friendly messages from their sources of supply. And new prospects feel more friendly every time they read an interesting magazine from a company that offers something they might buy.— *Selected.*

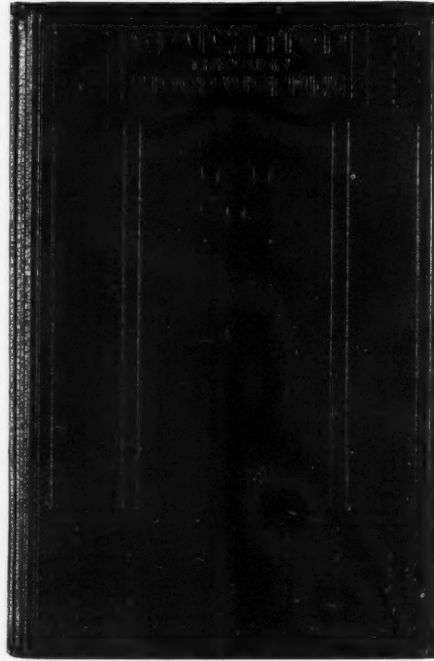


FIG. 5.—Our reproduction fails to do justice to this splendid example of the bookmaker's art. We believe the volume would have come close to making a place for itself in the American Institute of Graphic Arts' "best book" competition had it been entered. Complete details in the text of the accompanying article.



# SPECIMEN REVIEW

By J. L. FRAZIER

Under this head will be briefly reviewed specimens of printing sent in for criticism. Literature submitted for this purpose should be marked "For Criticism," and directed to The Inland Printer Company, Chicago. Specimens should be mailed flat, not rolled. Replies can not be made by mail.

GEORGE W. GRATTAN, Huron, South Dakota.—There are some wonderfully fine specimens in the large package just sent us, particularly among the programs, but regardless of the nature of each specimen the typography and presswork are very good indeed. You have excellent type faces, which adds to the excellence of your work in other respects. The cover of the program for the Founders' Day celebration is weak; the printing in gold does not stand out on the light gray stock. Gold is unsatisfactory for printing type on light colored stocks; it is better for strong or dark greens, blues and brown. Even then if the light strikes the printing at certain angles it is difficult to read printing in gold. The same point applies to the cover of the Fortnightly Club; where printing is in red on deep green stock, it is even worse than the gold on gray. The letterheads do not match the quality of the other pieces because less attractive types are used—notably Engravers Roman and Copperplate Gothic. If, say, Goudy Old Style had been used, they would be much better, even as designed. The school papers and bulletins are superior to most work of the kind we have seen.

JOHN M. MORAS, Cleveland, Ohio.—Your work is excellent, the more so because good types are used. The only piece on which serious adverse criticism can be made is the title of the Reed Brothers "Easter Opening" folder. The border of alternating decorative and open rule sections is quite irritating and makes the page appear to lack unity, which is one of the essentials of good design.

ANDREWS PRINTERY, Chattanooga, Tennessee.—*Andrews Raider* is an effective house-organ—interesting in format, quite characterful, exceptionally well set and neatly printed.

THE SUNBEAM PRESS, Wood River, Nebraska.—Except for the fact that margins are not correct, the front and bottom ones being too small in rela-

tion to those at the top and inside, "Dr. Rich's Sanitarium" is a very satisfactory booklet. The cover is especially good. We regret that "modern" instead of "old style" body type was used, as the former does not harmonize with Bookman.

MICHAEL M. MOHN, Lancaster, Pennsylvania.—Your letterheads are good. We anticipate with pleasure your determination to send us samples of your work each month. Some time—who can

display—lending an effect of distinction which the fine rendering of the large halftones on dull-coated stock emphasizes.

MORRIS REISS PRESS, New York city.—There is considerable difference in appearance between your book for the Delicatessen Clerks' Union and the one issued last year. Yours is excellent, whereas the other is very poor. Indeed, advertisements and typography generally on the inside of your book are altogether unusual for work of this sort. In view, therefore, of the excellence of the inside, we regret you did not get more effectiveness into the cover. The title in the upper panel is altogether too weak in comparison with the advertisement in the lower panel. The all-over border treatment, printed upon the gold-coated stock, offered exceptional possibilities, but you did not make the most of them. Folders, cards and other small work are interesting and effective; many of them are of striking, unconventional design.

STATE JOURNAL COMPANY, Pocatello, Idaho.—"The Pocatellian" is excellent, fine presswork being the outstanding feature. Ad-composition is also very good, particularly because one style of type, Fbst, is almost consistently used for display. The use of the same border around all the ad. spaces is a good point, and the appearance of the pages is made the better as a result of this consistency. An improvement would have been made, however, if plain one-point rules had been used, as the gray-tone border is much too light to match the tone of the type matter. The effect of this border in the running heads is not good. In fact, the running heads are the weak feature of the book, and the text pages would have been much better if this ornamentation and the page border had been omitted.

AIME H. COTE, Springfield, Massachusetts.—The Kiwanis International booklet is interesting and a high-grade piece of work at the same time. The

TELEPHONE LACKAWANNA 8929

**Broadway Bookbindery Inc.**

BOOK and PAMPHLET

Binders

344 WEST 38<sup>TH</sup> STREET  
NEW YORK

D. ABRAMS

A little more life and color than is customary in business cards characterizes the one shown above. By Morris Reiss, New York city.

tell?—you may submit something that will not only be good typography but will have an idea other readers can adopt. Then there will be a picture of it in THE INLAND PRINTER.

L. L. WILKINSON, Greeley, Colorado.—Specimens are unusually well arranged and effectively displayed. In their departure from convention some of them are decidedly interesting. Good taste is indicated in the selection of types, and design is variably appropriate to the character of the types.

TAYLOR & TAYLOR, San Francisco, California.—"Shapes of Clay" is a handsome piece of work, typography in Kennerley—with Goudy Handtooled

FROM  
**PRINCETON UNIVERSITY PRESS**  
Publishers and Printers, Princeton, N. J.

This package contains:

\_\_\_\_\_

For \_\_\_\_\_

\_\_\_\_\_

Via \_\_\_\_\_

FROM

**PRINCETON UNIVERSITY PRESS**

Publishers and Printers · PRINCETON NEW JERSEY

THIS PACKAGE CONTAINS

SHIP VIA

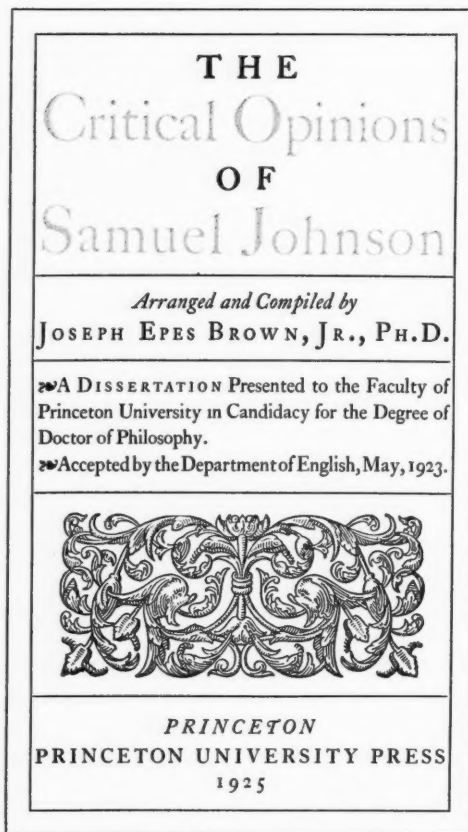
for \_\_\_\_\_

\_\_\_\_\_

A "just ordinary" package label—if that—which it is rather surprising to learn should ever have been used by the Princeton University Press.

This label, by Walter B. Gress, now in charge of typography at the Princeton University Press, is both beautiful and appropriately dignified.





Beautiful title page by Walter B. Gress, Princeton University Press, the arrangement of which reflects the manner in vogue during the time of Samuel Johnson's literary activities.

cover design, in which the emblem in blue, white and gold appears against a black background, is distinctive and unusually striking.

WALTER B. GRESS, Princeton University Press, Princeton, New Jersey.—Your booklet containing reprints of five title pages of publications that were selected by the American Institute of Graphic Arts among the "Fifty Books of 1925" is beautiful, and the individual pages are handsome, as the two here shown demonstrate. The quality of paper used for the self-covered booklet is in keeping with the fine typography.

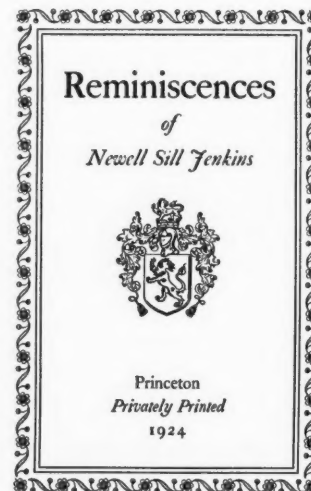
ROBERT B. REIDEL, Johnstown, Pennsylvania.—Because of the more interesting and less monotonous effect created we prefer the setting of the Benshoff advertisement in which the third line is italic. One should avoid too many display lines of capitals, and remember that a line or two of italics—of the same series, of course—always adds a dash of salt. There is so much space available in relation to the amount of copy that we think the advertisement would have been more effective and interesting in appearance if the major display at the top were stronger.

EUGENE J. VACCO, New York city.—We do not think a light border on the inside page of the small New York Central folder would have enhanced its appearance, even though it were printed in color. It would have appeared inconsistent with the page style and the slightly letter-spaced Kennerley caps, in which the page is set. The page could have been brightened up more consistently with the style followed if the line "Twentieth Century Limited" had been printed in color. The line might have been set in Caslon Text, or some other good gothic letter—which has a decorative quality—and printed in color to advantage, but there should be no border. The Seaboard bank booklets and folders are outstanding specimens.

FRANK MAVIS, Tacoma, Washington.—While the Advertisers Gothic is a very good face for occasional use, and especially suitable for the can label of Ambassador Tamales, it is a letter that can not be indiscriminately employed. Much more suitable types could have been used for the letterheads, especially those where there is considerable copy. The face does not harmonize with the Cooper Black and as a result the interesting arrangement of the folder, "Build Your Future Now," is materially weakened in effect. One or the other of these faces should have been exclusively used for the display and, on the title page especially, small sizes—or a line or two of lighter face types—should have been incorporated in order to obviate the quite pronounced effect of crowding. Furthermore, the light modern face used for the body on the inside "spread" is too weak in relation to extremely strong display. Bookman would have been much better.

OAKLEY M. GOUDE, Buffalo, New York.—"Printing That Will Always Be a Cherished Possession" is an unusually effective printer's advertisement. The invitation and program for the district typothetae meeting is exceptionally well composed in one of the best type faces we have, but the printing of the copy we received is too weak, so considerable is sacrificed, seemingly to save ink. The ornament by Robert Hermes is well executed, although just a bit "hard" for the Kennerley type; in fact, more in keeping with a "modern" face such as Bodoni.

*The Jeffersonian-Democrat*, Brookville, Pennsylvania.—We like the arrangement of the blotter, "Quality Pays Handsomely," because it is simple, also because the display is large and effective. Century Bold is one face we do not admire at all, although it is clear and readable and by no means the worst you might have used. Space between words of the body matter is entirely too wide in places. The text pages of the menu-program booklet for the Junior-Senior banquet are neat and interesting, but the title page is unpleasing as a result of the association of unrelated types. The cover design should by all means have been set in something besides the bold block-letter type, though, as printed in silver on light blue stock, the effect of the letter's crude formation is minimized. We



Decorative title page from one of five books by the Princeton University Press which the American Institute of Graphic Arts placed among the fifty best books of 1925.

would not, however, have printed the whole design in silver, as it is all but impossible to read it at certain angles. If you had used a border for the page—and one would have helped its appearance by giving an effect of better unity—that item and perhaps an ornament could have been printed in the silver to provide whatever significance it has in relation to the class colors without the ill effect of the letters being invisible. The other specimens are quite satisfactory, though, we must repeat, your type equipment is not at all choice. A full series of one of the better old-style romans—Cloister, Caslon, Garamond or Goudy Old Style—if used consistently, would make all the difference in the world in the appearance of your work, even with no change in display and arrangement. Good type faces are essential to good typography.

R. Hoe & Co., New York city.—Knowing well the high standard of the printing of the Robert L. Stillson Company we are, nevertheless, willing to agree with them that your book, "What Publishers Say," executed by Stillson, rates with the finest work of the kind yet produced. We do not recall ever having seen testimonial letters quite so effectively and attractively reproduced. Usually the letters are just zinc-etched, although halftones are sometimes made. In either case, the effect is not attractive. Stillsons have taken testimonial letters about your presses and printed them against a background provided by a wide "bled" border in blue so that they appear white. A clever use of a screen, also printed in blue over the white section representing the letter sheets, gives a shading that is suggestive of the sheets being folded and not lying flat on the page. Line and combination halftone and line plates were used to reproduce the letters, the blue tint and fold by screen plates and the shadow by a halftone plate. This meant three runs through the press for each sheet and they were run eight pages up. Since the tint border was narrower on other than letter pages new makeready was necessary for each eight-page form. The first operation was the printing of the tint border and fold, which was followed by the printing of the letter itself and the captions and slogans. Then the shadow was placed. This proved the most difficult, and three sets of plates were necessary before the correct register was obtained. Presswork is beautiful throughout and the cover of blue figured stock, on which the title is stamped in gold, is beautiful. The large, beautifully drawn roman capitals of the title are unusually impressive, as our reproduction demonstrates, although, as a matter of fact, it is a weak representation of the original.

# SCHULZ PERIOD ART PIANOS



## BARDINI ITALIAN RENAISSANCE REPRODUCING GRAND

Handsome and impressive folder title page, in the execution of which it is evident the designer sought to create an "Italian" atmosphere. Original in black and deep blue on white antique stock.

FEDERAL ADVERTISING AGENCY, New York city.—The "Miracle" booklet is unusual and excellent; the cover is really original in design. The Van Raalte brochure is beautifully done and is featured by remarkable photographic studies, which are used as illustrations for the several items of Van Raalte silk wearing apparel.

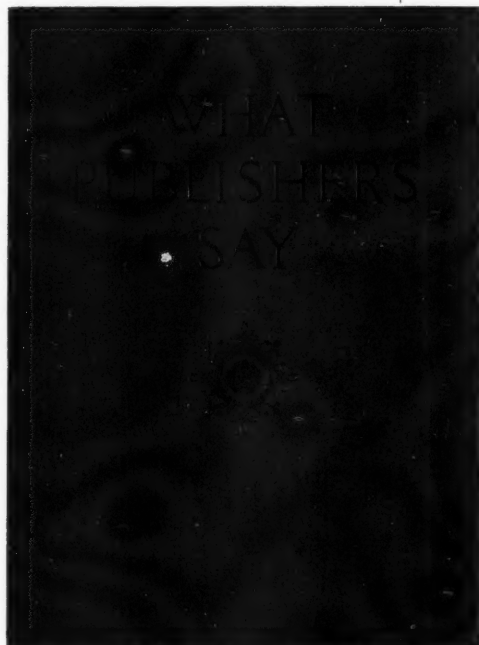
TYPOGRAPHIC CRAFTSMEN, New York city.—Your type specimen "book" is not only excellent and characterized by a good representation of the various faces, but it is "different" in the manner of binding. The pages are on heavy dull-coated cover stock and the loose leaves are bound at the top by rings, so that the leaves may be turned over and over until the one desired for reference is on top. This is in the nature of a loose-leaf book, although without a binder. We pass the idea along, as other readers may wish to use it.

EDWIN H. STUART, INCORPORATED, Pittsburgh, Pennsylvania.—The hanger, "Ballad of Gamefish," is handsome and impressive. The colors are unusually pleasing.

RALPH E. GRABER, Lawrence, Kansas.—The May issue of *The Junior* seems better than others we have seen. Why, however, arrange the letters of the title in a vertical instead of a horizontal line? What that manner of arrangement adds in the way of distinction is more than offset by loss in clarity—and, we think, general appearance. We do not like the page numbers being inside the color border at the bottom of the page, as that position disproportionately increases the bottom marginal space (inside the border). Plain rule would have been much better for the border, particularly since the border, as printed in weak color, doesn't show detail and because its irregular width is accentuated by the fact that the units are not always lined up evenly. It is quite unusual to find a booklet in which the halftones are printed better than the type matter, but that is the case with this issue of *The Junior*, the cuts being rendered particularly well in comparison with the general run of school printed paper.

MUNGER PRINTING COMPANY, Belvidere, Illinois.—Your small advertising pieces are very satisfactory; they are well arranged, neatly printed and particularly interesting as to text, which is breezy and uncommon.

DEMOCRAT-JOURNAL COMPANY, Monticello, Indiana.—The work is high-grade. We note with pleasure that a considerable amount of it is set in Goudy Old Style, one of the best types for general commercial printing.



Rich and dignified cover of a booklet produced by the Robert L. Stillson Company, New York, for R. Hoe & Co., manufacturers of printing presses. Visualize a large page—9½ by 13 inches—with this handsome lettering gold stamped on blue figured cover stock and you'll appreciate how really handsome the book is.



One of the handsomest booklets Louis A. Braverman, of the Procter & Collier Press, Cincinnati, has ever submitted. The cover (at left) is of heavy laid terra cotta stock, on which the title label, designed by George F. Trenholm, is pasted. The title page in black and medium brown on India tint stock harmonizes beautifully.

FLORENCE B. DE SILVA, Stamford, New York.—All the work you submit is excellent, particularly with respect to printing, the halftones being exceptionally well rendered. The cover of the booklet, "Printing with Character plus Service with Quality," for the Mirror-Recorder Press, is striking in effect and also very pleasing. The white lettering on the dark Lodestone cover stock is impressive and inviting. Better type than the Pabst, however, was available for the text matter of this booklet.

EARLY PRINTING COMPANY, Memphis, Tennessee.—The hanger (or broadside) of gold stock on which the poem "Mother of Mine" is printed in connection with an illustration of a bouquet of roses is wonderfully well done. Distributed among prospective customers on your mailing list the item will make a strong impression, be appreciated and get over the evidence of your ability to do high-grade work.

BULOVA WATCH COMPANY, New York city.—The folder-portfolio containing a color advertisement you ran in *The Saturday Evening Post* is high grade and impressive. It should exert a wholesome interest and respect for your line on the part of jewelers.

ROGER WOOD, Lafayette, Indiana.—"Why Not?" is attractive. It ought to produce results for any printer who uses it for his own advertising.

SALEM HIGH SCHOOL, Salem, Oregon.—Fine taste is apparent all through the "Clarion Annual." The cover of gray (leather effect), on which the line border, title and a decorative panel are blind embossed around the gold-stamped emblem, is the handsomest seen on any book of the kind we have examined this year. The drawn department titles, printed in gray on light gray cover stock, are harmonious with the book and also indicative of fine taste. What is most unusual is the fact that they are nicely placed, slightly above the center of the page; the general practice in the handling of such pages in school annuals is to

center the designs. We regret that the shorter type pages were not similarly placed, also when there was manifestly insufficient matter to make a given page conform in proportion with the full pages that the measure was not made narrower so that such pages would be of the same ratio as the regular pages. The running heads, lettered in missal caps, and grayed down by Ben Day, are very good. As a rule it is improper to use uncial, missal and gothic characters wholly in capitals, yet the effect here is not bad, largely because the characters of the line are plain ones. We regret, however, that the subheadings throughout the book are set in uncials, as most of them are difficult to read and have to be studied out, so to speak. If the uncials had been used for beginning important words in these heads and the remainder of the words set in Old English lower-case, the general effect would have been the same, although more pleasing. What is more important, the headings could then be read with greater ease. Presswork is excellent throughout and the advertisements are also very good, although their appearance would be better if one style of type had been consistently used for display.

# Krell

## PIANOS

1853 ~ 1925

THE WERNER INDUSTRIES COMPANY  
CINCINNATI, OHIO


L. A. BRAVERMAN, Cincinnati, Ohio.—We are making two exhibits from your excellent Krell piano booklet, the most impressive of several unusually fine specimens that arrived in the same package. The sample book of Whitaker coated papers, as well as the booklet for the Champion Coated Paper Company, is exceptional even for that class of work, which is usually high-grade. The work of the Procter & Collier Press ranks with the very finest being done anywhere.

COMMANDAY-ROTH COMPANY, New York city.—The testimonial page executed in Forum capitals has a certain amount of effectiveness and beauty as a result of the excellence of the type face and the quality of the paper. The page is marred to some extent, however, by the Vanity initial—which does not harmonize with the type or the dignity of the item otherwise—and to a lesser extent by the extremely wide spacing between words in several of the lines near the bottom of the group. If "Dear Friend" had a line to itself, the copy might have broken into lines to better advantage and thereby the necessity for such wide word-spacing would have been overcome. Presswork is excellent.

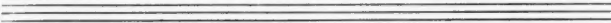
WILLIAM ESKEW, Portsmouth, Ohio.—Typographically, the blotters and other small pieces are of the finest quality, and are, furthermore, exceptionally well printed. We are reproducing one of the more interesting designs.

L. G. DENNISON, Boston, Massachusetts.—The specimens for the local typographical union are designed and composed in fine taste, and the type faces are handsome. The work, therefore, rates high.


GROLIER CRAFT PRESS, New York city.—While we do not admire the lettering on the front covers, the excellence and distinction of the Japanese cover papers give the Nast booklets considerable character and effectiveness. An interesting feature is that they are "chic," therefore representative of the character of Nast publications.



# FACE BRICK



SMOOTH AND ROUGH TEXTURE OF VARIOUS SHADES



THE CARLYLE-LABOLD COMPANY *Manufacturers*  
PORTSMOUTH, OHIO  
ANNUAL CAPACITY THIRTY MILLION BRICK

William Eskew, Portsmouth, Ohio, originated the manner of using rules that is here illustrated on one of his interesting blotters. As the idea is now frequently adopted by other typographers, Mr. Eskew may feel he has contributed something tangible in the development of the art of typography.

EDGAR C. RUWE COMPANY, New York city.—The folder, "Following Duncan Phyte," in which you compare your craftsmanship in printing with the product of the great American furniture designer in his line, is an effective bit of advertising. Consistent with all your work that we have seen, it is well executed in all respects.

GRIMES-JOYCE PRINTING COMPANY, Kansas City, Missouri.—The cover of the booklet, "Saving Home Construction Costs," is mighty attractive, also interesting and effective in consequence of the clever cutout through which portions of an illustration on the first inside page appears as part of the cover design. In general, the work is representative of the better-grade direct advertising; in fact, equal to that being done anywhere.

J. EDWIN BELL, Cleveland, Ohio.—Sensibly arranged and attractive, your work is excellent. One of the greatest of its virtues is that some of the very best available types are used.

YALE UNIVERSITY PRESS, New Haven, Connecticut.—"The Pageant of America" is handsome and impressive, in every sense a quality piece of work reflecting the best of typography, paper and printing.

LANSTON MONOTYPE MACHINE COMPANY, Philadelphia, Pennsylvania.—The Cochran specimen folder is fine; the type face is one that we believe is destined for wide usage by the better typographers, particularly because it is a period design unlike any other available. This means considerable, particularly when it is good as well as different.

AMERICAN TYPE FOUNDERS COMPANY, Jersey City, New Jersey.—"Printing as a Subject in the Schools" is one of the handsomest of the many beautiful booklets that have come from your Specimen Printing Department in recent years. The text pages set in the first of the revivals of the type of Claude Garamond with which today's typographers are blessed—that is, your own—are handsome and delightfully readable. The rare beauty of the Garamond Bold—as bold fonts go, in fact, it is remarkable—is demonstrated by the handsome and impressive cover design, on which the Bold is used for the title.

THE FOSS SOULE PRESS, Rochester, New York.—"Reasons Why" is excellent, also full of character and distinction.

OLIVER H. MCGINNIS, Washington, Pennsylvania.—"The Washington-Jefferson" school prospectus is an unusually good example of this kind of book, necessarily, it seems, plain and printed in one color. The cover design is excellent, the typography of the text pages clear and inviting. The inside margins, however, are considerably too wide and the front margins too small. The outer margin should be considerably larger than the inner one; the usual ratio is three to two.

S. C. TOOF COMPANY, Memphis, Tennessee.—"Distinction, your house-organ, is excellent. The cover of the May issue, printed from a halftone on a gold-coated stock that is being widely used at this time, is distinctive and beautiful.

C. M. LUTHER, Springfield, Massachusetts.—The several menu folders and booklets are beautifully done in one of the best type faces that are available, Goudy Old Style.

BLISS PRINTING COMPANY, Rockford, Illinois.—Specimens submitted by you this month are very good indeed, the color printing being away above average.

EUGEN SEKLER, Osijek, Czecho-Slovakia.—The calendar in booklet form which you have submitted ranks with the best work in typography, layout, printing and paper quality.

J. WELFORD BARKER, Blackstone, Virginia.—Except that the main display lines are too closely

line-spaced, the blotter quoting a recent review of your printing is very satisfactory indeed. Color would have helped materially, however.

VALLEY PRINTING COMPANY, Eugene, Oregon.—Colors and paper are excellent on your folder, "It Is Our Move," but the body matter would have been better if it had been composed in roman instead of in italics.

THE UNIVERSITY OF CHICAGO PRESS, Chicago, Illinois.—"A Manual of Style" is an exceptionally fine guide for authors and proofreaders, and a beautiful book at the same time. It is the handsomest book of the kind we have ever seen, at least so far as we recall. It is consistent in all respects with the best standards of bookmaking, it is typographically correct in every detail and contains considerable informative text on the format and production of books, in addition to the customary material on capitalization, punctuation and kindred subjects. The final pages, devoted to show-

ing the book an effect of distinction. It would be fine if types could always retain this effect of newness, but they don't, so we must continue to get new types as the ladies must have new hats. The presswork is about on a par with the typography, although the printing of the type pages is a little weak. The type seems to require more ink; the face would show to even better advantage on antique rather than on dull-coated stock. Of course, in this instance the halftones made the use of antique paper impossible, at least according to the present format.

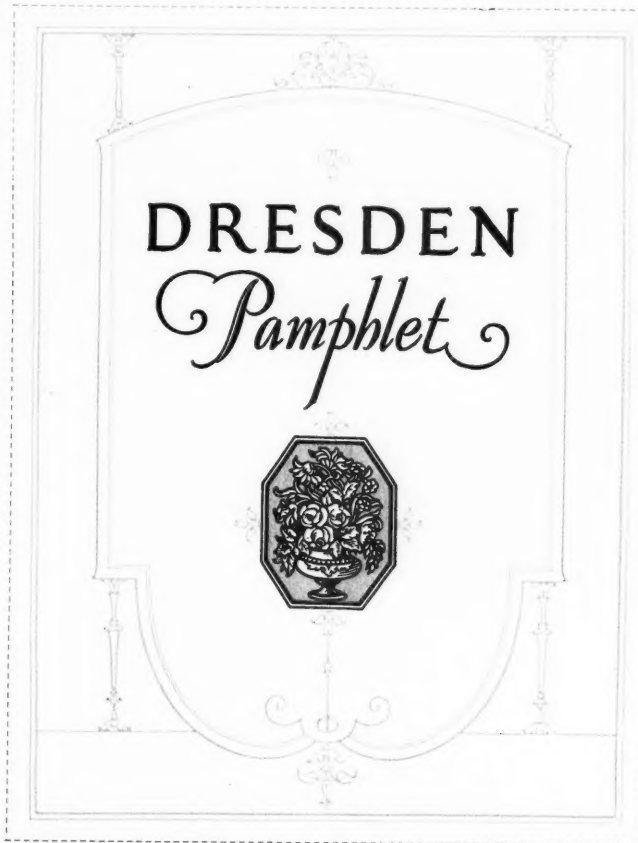
THE PENTON PRESS COMPANY, Cleveland, Ohio.—"A Booklet in the Making" is fairly attractive; in fact, it is a very satisfactory piece of work. The title label tipped on the cover might have been made slightly smaller without weakening the display effect and it would have increased attractiveness. The title page, composed in one of the bolder Caslons, is not so satisfactory as the

booklet otherwise. Smaller and lighter type, with a light decorative border around it, would make a page more consistent with the booklet, and one more interesting and attractive besides. The text pages, unlike the title, are not at all stiff and formal, with marginal illustrations and the decorative brackets around the page titles. Quite too much space appears around the indented headings, set in italics. These could have been a little bolder to advantage and been printed in red, though with the marginal illustrations printed in blue this would involve three colors. There is such a slight difference in value between the blue and the black as to make the use of blue almost without merit. If the illustrations had been printed in black along with the type, the indented heads and the brackets around the page headings could have been printed in red. The page would then be brighter and much more attractive than as printed, and still be in just two colors.

HYMAN ERICK, Portland, Maine.—The folder, "The Care of Your Clothes," is satisfactorily designed, but interesting especially as a result of the ornament made up of two capital O's of Caslon Open Face and three papers of small Copperplate Gothic with connecting rules. More attractive still is the dash at the bottom, which is made of two exclamation points bottom to bottom with a period between.

P. J. MANN PRINTERY, Hammond, Indiana.—The small blotters, "Do It Now" and "Printing," are very good. They demonstrate the effectiveness of Cooper Black on work of this nature. There is, however, too much red in the latter form, the appearance of which would be much better if the border were printed in black or if the address line were in black, in this case with the border remaining in red. When a large portion of a form is desired in the lighter, brighter color some less brilliant color, such as brown or green, ought to be used. Even then, the larger part of a design should be in the stronger color, which is usually black.

LESLIE M. SHAW, Sigourney, Iowa.—Of your three noteheads we prefer the one set in Copperplate Gothic, not because of the type but because the sizes of type are more nearly consonant with the nature of the headings, which are composed in professional style. The larger heading, in which the street address is also given, is too closely line-spaced to have looked well, even if the most attractive type faces had been used. The one set in Litho Roman is satisfactory, although it is too heavily printed, a fault that appears in all three of them. One who styles himself a "typographer" should as a matter of course use a thoroughbred type for his stationery. However, none of the three faces you have used is of this character.



Characterful and impressive cover of booklet issued by the J. W. Butler Paper Company, Chicago. Original in brown and black on white antique paper.

ing specimens of the type faces in the composing room of the Press, are arranged in an excellent manner and contain interesting and helpful text on the subject of typography. The book is worth much more than the price of \$3.10, for which it is sent prepaid.

PROGRESSIVE COMPOSITION COMPANY, Philadelphia, Pennsylvania.—Your large specimen broadside, "Index of Type Faces," which is folded once each way and then bound in an attractive cover, is one of the most impressive pieces of the kind we have seen. Its bigness is an asset, particularly when combined with such excellence of effect; the type equipment represented is adequate in amount and quality to meet the most exacting requirements of an advertising typographer.

THE PRINTING CORPORATION OF DETROIT, Detroit, Michigan.—"The Greatest Claim to Capability" is a handsome brochure and the groups of specimens shown therein demonstrate that this booklet is in no sense an exception to the general run of your work. The new Monotype Italian Old Style, a large size of which is used for the text, shows to very good advantage and, being new, gives



# Setting Type in Mortises

By ROBERT F. SALADE



HERE are several methods of setting type matter in mortises that are now followed in various composing rooms, all of which will be briefly explained in this article. These facts relate particularly to text matter placed in mortised electrotypes of the small, odd-shaped class. The various methods of handling this kind of composition are in practice in numerous magazine publishing plants, and also in several establishments where layouts and proofs of display advertisements are produced for advertisers in national magazines.

In practically all the composing rooms referred to here, the plain-matter sections for advertisements to be placed in small, odd-shaped mortises are being set in sizes of type ranging from five-point to twelve-point. As a general rule, however, the sizes of type most used for insertion in the smaller kinds of mortises are five, six, seven and eight point. The five and

cases the plain-matter sections can be composed on a monotype machine, to be overrun and respaced by the compositor who is to place the matter in the mortise. In still other cases the plain matter can be composed on a composing machine to such a finished extent that the sections of matter can be immediately placed in a mortise without overrunning or respacing the lines.

Of course, it is also practicable to compose plain-matter sections of advertisements, for insertion in mortises, on a ma-

**Principal and Income Guaranteed**

YOU consider Bonds for safety and income. High Bond prices mean low returns. You turn to Real Estate Mortgages to conserve your principal and increase your revenue. You inquire about the guarantees.

**Fidelity First Mortgage Participation Certificates**

were the first issues west of the Atlantic Coast to carry the unconditional and explicit guarantee of the house of issue together with the guarantee of the National Surety Company, of New York. Each guarantee is made immediately valid by millions of dollars of resources.

Freedom from anxiety, watchfulness, care of management, collection of income, and the highest rate of interest consistent with guaranteed safety are outstanding advantages. Any investor with \$100 or more may have them in Fidelity First Mortgage Participation Certificates.

SEND FOR BOOKLET No. 10  
Fidelity Safety is Real Safety

**Fidelity MORTGAGE COMPANY**  
FIDELITY MORTGAGE COMPANY  
1240 CLEVELAND STREET  
CLEVELAND, OHIO

**BRENTANO'S**  
"Bon Voyage"  
BOOK BOXES

**"Bon Voyage"**  
Make your "goodbye" a BRENTANO'S Bon Voyage Book Box

Insure yourself and your friends pleasant hours on shipboard

Write, or wire, name of recipient, giving price of assortment desired, the name of vessel and date of sailing, and delivery will be promptly made to the Seaman. Personal selection can be made, or, if a desired BRENTANO'S will gladly use their best judgment in choosing the new and popular Books and Magazines.

Prices \$5, \$10, \$15, \$20

**BRENTANO'S**  
Bookshellers to the World  
MAIN STORE  
1 West 47th Street  
BRANCH STORE  
17th Avenue at 27th Street

FIG. 1.—Showing the effect of the composition where the border is used as part of the illustration.

six point sizes of type are exceedingly useful in this line of work, for the simple reason that these two small sizes of type make it possible to "pack" a comparatively large number of words inside a small mortised electrotype. As a "compromise" between the two sizes of type just mentioned, agate or five and one-half point type is very often used to advantage.

In some instances it is necessary to set up entirely by hand all the small-size type for a small, intricate mortise. In other

**The Heart of Ohio**

The Most Fertile Spot in the Great Middle West

Covered by ONE NEWSPAPER

**DAILY AVERAGE 105,819**

A 95% AMERICAN COMMUNITY

Advertisers through THE COLUMBUS DISPATCH can cover a resourceful field embracing the city of Columbus with a population of 300,000, surrounded by 47 sister cities, ranging from 1000 to 32,000 population. Ninety-five per cent American born with a per capita wealth of \$3,045.00 and an annual purchasing power exceeding \$350,000,000.

Statistics show this to be one of the most stable territories in America. Due to its diversification of industries, it never experiences violent depressions. In Columbus alone, practically every known commodity is manufactured, and outlying districts are exceptionally resourceful through a well balanced combination of manufacturing and agriculture.

**The Dispatch Advertising Always First in Ohio**  
The Total paid lineage for the first six months of 1925 was 10,478,936, or 1,210,736 lines in excess of any other Ohio newspaper. For the same period the DISPATCH exceeded all other Columbus newspapers combined by 1,952,515 lines.

**The Dispatch Circulation**  
The Columbus Dispatch is the favorite newspaper in 19 counties in central Ohio.  
City (Columbus) . . . . . 54,851  
Suburban . . . . . 28,024  
Country . . . . . 22,944  
**Total Circulation . . 105,819**

**Columbus Dispatch.**  
OHIO'S GREATEST HOME DAILY

FIG. 2.—Showing the effect of composition adjusted to the shape of the illustration. Better effect could have been obtained if the composition had conformed more to the contour of the illustration.

chine of the slugcasting style, but if such matter is to be placed in odd-shaped mortises, it becomes necessary to trim both ends of each slug carefully in order to make the matter fit properly. Much of this class of work is produced on slugcasting machines, generally for newspapers. Composition of the same class for magazines and trade journals is, in most cases, set by hand or on monotype machines. The flexibility of movable type for intricate work of this character is, no doubt, apparent.

To explain the different systems of placing type matter in mortises necessitates close attention to detail. We shall first describe the style of mortise now being used in the average magazine publishing plant: A mortise of this style is usually an electrotype border rigidly soldered to a solid lead base to type-height. The shape of the electrotype border may be

square, oblong, round, oval or triangular; or it may be square with round corners, hexagon, or of irregular form, such as "wavy" lines. It is impossible to describe all the many different shapes in use. In many instances the electrotype border incorporates in its corners small illustrations of the article being advertised, or the illustrations may extend across the two sides, or extend on an angle from one corner to another of the border. (See Fig. 1.)

By the ordinary method of making a solid lead base border of this variety, no matter what the shape of the electrotype may be, it is first soldered to a square block of lead (by the "sweating-on" process), and afterwards the inside blank portions of the electrotype are carefully cut out to permit the in-

some cases of solid five-point text, an en-quad of the five-point at each end of the line gives just the right amount of white space. In other instances, an *em*-quad would be more effective than an en-quad. The design and tone of the border also have much to do with this question. One design of border may look well with a very narrow space between it and the mass of type; another style may require a greater amount of white space between it and the type matter, to give the finished advertisement a pleasing appearance. Only an expert typographer, one who is experienced in this particular line of work, can decide these important questions.

As we have already stated, it is sometimes necessary to set up the type matter for an intricate mortise entirely by hand, but the major portion of this class of composition is now being produced on monotype machines. This refers to text-matter composition, of course. The display headings, subheads, signatures, etc., are set up by hand, the compositor often following a rough layout sheet in arranging the sizes and positions of such display. (See Fig. 3.)

There are three different ways of producing this variety of composition on a monotype machine, one of them being quite new and involving the use of a special electrotyping system. This new method will be fully explained later on in this article. The first and most practical method is to have the plain-matter sections composed in regular galley form on a monotype machine, and afterwards to have the compositor overrun this matter, respaced it and place it — word by word — in the mortise. By this plan, the "copy" for numerous small-size advertisements is sent to the monotype machine as a "batch." Each piece of "copy" is properly marked as to the order number of the advertisement to which it belongs. The monotype operator sets the complete batch of copy to one convenient measure and places all on one galley, or on a series of galleys,



Fig. 3.—Pleasing effect of composition where the picture is mortised to show as a border.

sertion of the type matter. A mortise of this class may be made to single-column width, double-column width, or to greater width, but we are referring especially to mortises of the single-column width.

It is important to note that in small, odd-shaped mortises for magazines of the first class, the type matter must be placed inside the border with great care. It is not sufficient to set in the matter without due consideration of the white space between type and border. This space should be exactly right for the job in hand; that is, it should not be either too wide or too narrow. If the type matter is jammed close against the sides of the border, the entire advertisement at once presents a cheap appearance. The same is true of a small advertisement set in small-size solid type having an excessive amount of white space between type and border.

When solid portions of small-size-type composition are to be placed inside a round, oval or odd-shaped border, the mass of type should be so arranged that its shape will conform perfectly to that of the border. (See Fig. 2.) To accomplish this result it may be necessary for the compositor to overrun and respaced the various lines of type a number of times. When the mortising has been done accurately and very close to the electrotype border, the best method of making the shape of the mass of type matter conform to the shape of the border is to set at each end of each line an en-quad (or other standard space) of the size of the plain matter set. An oval or round mass of type matter can be accurately obtained in this way, set inside an oval or round border. Other odd shapes are obtained by the same plan, but the width of space to be set at both ends of each line depends upon the size of type used. In



Fig. 4.—Composition set up as a separate form and combined with the cut by the electrotyper.

according to the volume of matter. One batch of copy is all set in five-point type; another batch in five and one-half-point; still another in six-point, and so on.

When the hand compositor receives an order and layout for a small-size advertisement he will find attached to the order a corrected proof of the plain matter, which has already been composed on the machine. A letter and number on this proof

tell him the location of the galley containing the plain matter. Upon locating this galley he removes the section of composition required and places it on a small galley on his working frame. In like manner he locates the proper mortised electrotype for the job and places it on his working galley. The trained compositor often works in the mortise from the *foot to the head*, first setting up the signature, address of the advertiser, etc., and placing these lines in the proper positions at the foot of the mortise. He then overruns and respaces the machine composition to make it fit accurately inside the mortise. In many instances the display heading for the advertisement is not set up and inserted until after the text matter has been put in, as this method shows precisely the space that remains for the heading, and thus it is not necessary to "guess" at the size of type to be used for the heading. There are numerous cases, however, where it is practicable for the compositor to set in the heading first; follow with the text matter, and to then set the signature in the usual way.

The trained compositor working on advertising composition of this class usually has two small cases containing thin cardboard and manila paper spaces, respectively. These cardboard and paper spaces are cut on a regular lead and rule cutter in slightly smaller sizes than the five, five and one-half, six, seven, eight, nine, ten, eleven and twelve point spaces, and they are exceedingly useful in the work of setting text matter inside odd-shaped mortises. The cardboard and paper spaces also serve to hold the type matter tightly inside a mortise.

When engaged in the work of overrunning and respacing machine composition, the compositor usually places the section of matter on a small galley in such a position that he can work from the *first line* and on to the *last line*. As he overruns each line he handles *complete words* instead of single characters, and all the machine-set spaces between words are thrown out as he proceeds. This method allows for exact spacing.

The second method of producing plain-matter composition for mortises on a monotype machine is that known as the "copy-fitting" system. The monotype operator is furnished with a special layout sheet, based on the monotype unit system, and indicating the "shape" of the matter to be set. This shape is obtained by setting irregular arrangements of monotype quads and spaces at both sides of the matter. Upon receiving a piece of this kind of matter, the hand compositor removes the quads and spaces at the ends of the lines, and then inserts the matter—line by line—in the mortise. The "copy-fitting" method, as applied to this class of work, has not proved entirely satisfactory, for the reason that it is often necessary for the hand compositor to overrun and respace the matter in order to make it fit right in a mortise.

To some extent, this "copy-fitting" method is being followed in a unique way to make the quads and spaces on either side of the piece of monotype composition form a *solid lead base* for an unblocked, mortised electrotype border. Because display lines, headings, signature, etc., have to be added to a piece of machine composition of this character, the "plate-mounting" idea is not adapted to more than a limited number of mortised advertisements.

The third, a comparatively new method of producing this class of work, is described as follows: The entire mass of type for the mortise is set up as a *separate form*, to conform to the exact shape of the mortised electrotype. In setting up this form, the hand compositor uses a *templet*, which may consist of a cutout proof of the mortised electrotype, or the unmounted mortised electrotype itself. After the type form has been read and corrected it is locked up in a small chase, and the form is then sent to an electrotyper with an order to have an electrotype made from it. The unmounted mortised electrotype is also sent along with the order, and the electrotyper is instructed to combine the two, soldering both to a solid lead base. (See Fig. 4.)

This method is now being followed successfully in several of the largest magazine publishing plants in the country. It has been demonstrated by careful tests that by this plan an intricate advertisement of the mortised kind can be completed in about half the time ordinarily taken by any other method. It should be understood that this method does not prohibit the use of text matter composed on monotype machines. When using the templet for the setting of type matter to fit a mortise, the hand compositor may set the entire job by hand, or he may overrun text matter that has been produced on a monotype and set the display lines by hand. In any event, he does not have to worry over the complicated work of inserting lines of type in an odd-shaped mortise. He simply sets the lines in a regular composing stick as for any other job, but uses the templet as a pattern for the shape of the mass of composition, and blanks out each line in front and back with quads and spaces. In this way he is naturally in a position to work at a constant and fair rate of speed, and he can do more accurate work at the same time with less effort.

In addition to saving a great deal of time in the composition of small-size advertisements that are to be placed in mortises, this plan saves time in make-up and lockup. About the most difficult work there is in a large magazine publishing house is locking up for foundry a magazine page incorporating a number of small mortises filled with type. But when these small advertisements are in the shape of solid electrotypes locking up is greatly simplified.

## BUILD BUSINESS BY MERIT

By C. M. LITTELJOHN

Do a better printing job than your competitor, and no matter if you live in the forest, the world will beat a path to your doorstep. Thus a famous axiom may be paraphrased to represent what a printer's reputation may mean to his clientele and to all the community. A reputation which grows from honest service and excellent printing will establish firmly the real merit of the printer's art, so readily recognizable among the printers of today.

With a really good reputation, the printer may reach the highest degree of success and crown his efforts with enduring satisfaction. Of all his assets, the printer's reputation for meritorious craftsmanship and service is the one that will serve him best, be more enduring and worth-while. Yet it will cost him absolutely nothing.

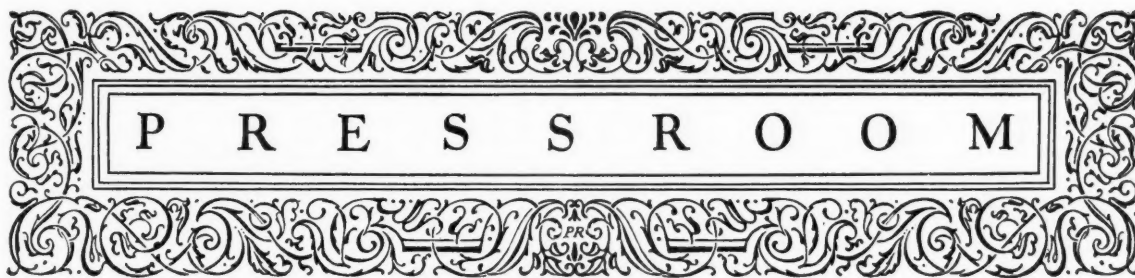
As he progresses and finds the special field in the printing industry for which he is best fitted, the greatest step towards firmly establishing his business is a good name, earned by effort, energy and enterprise. His good repute will widen his scope and bring new opportunities and new customers.

The character of the printer's work is distinct, of course, from his reputation. Reputations which do not last may be acquired sometimes in an accidental manner, though there may be lack of real character in the work to support it. Lasting reputations, however, are founded only upon the best quality of workmanship, when there is inherent "character" in the product itself.

All the efforts of the printer may be subconsciously directed towards earning a reputation for the highest standards of production, of skill in typographical arrangement, the use of words and designs, or text and cuts, as well as towards establishing a good name for excellent service to his customers.

With such renown the printer is well on the highway to success, as there are few obstructions in his daily march upward which can deter him. A good reputation can be gained by any printer who has diligence and common sense, if he is content to progress slowly but surely, building his foundation step by step.





By EUGENE ST. JOHN

The assistance of pressmen is desired in the solution of the problems of the pressroom in an endeavor to reduce the various processes to an exact science. Replies to inquiries will be made by mail only when accompanied by stamped self-addressed envelope.

### Two Intermixed Finishes

A Massachusetts printer writes: "We are running linen paper box tops, a sample of which we are sending to you. You will note there are two different finishes on the stock. This stock comes mixed, and we have difficulty in completely covering the rough stock. Is there any way this trouble can be overcome; that is, taking the lot of paper as it comes and running through at the same time?"

*Answer.*—The best plan is to make ready to print on the rougher finish, using cutouts on the solids.

### Offset on Four-Color Prints

An Illinois printer submits well printed four-color pictures slightly marred on the reverse of the sheet by offset, and inquires about probable cause.

*Answer.*—If these sheets were printed on a platen press the offset may have been caused by the feeder failing to keep a sheet on the drawsheet whenever the press was tripped. On heavy plate forms on platen presses the packing may barely touch the form when the press is tripped, especially if the stripping devices are not properly adjusted. Ink is deposited on the drawsheet and this ink is picked up by the reverse side of the next sheet printed. Whether printing was done on platen or cylinder press offset may have been due to moving the sheets too soon after being printed, and by joggling and piling in stacks too high. This would be the direct cause. The indirect cause might be insufficient heat to dry the ink soon enough. Where sheets must go through the press a number of times, vigilance in handling the printed paper is very necessary. You can render the offset unnoticeable by stippling or roughing.

### Special Ink for Advertising Novelties

An Ohio printer asks if an ink is obtainable which is invisible when printed, but becomes apparent and makes the impression legible when heat is applied.

*Answer.*—Yes, such an ink may be had from the leading inkmakers. This ink has made more than one faker's fortune. The stunt is to dress one faker up in East Indian costume, after staining his face with walnut juice. The other faker broadcasts the necessary persiflage to gather a crowd at the summer resort or county fair and then states that the East Indian wonder (one of these was called "Svoboda"! ) will take a blank sheet of paper (handed out by the capper accomplice) on which the victim writes his initials or mark, place it in a cylinder for a minute or two and, after a short "prayer," will take the sheet of paper from the cylinder with a forecast of fortune or misfortune for the initialed victim printed on it. The trick is done by printing or typing a number of sheets in advance with invisible ink and fitting the cylinder with an electric heater which quickly renders the ink visible. The sheets are generally sold at ten cents apiece. This ink is also used for advertising novelties.

### Fine Streaks in Plate Printing

A Connecticut printer inquires what causes fine streaks, sometimes parallel to gripper edge, sometimes at right angle to grippers and sometimes diagonal, in plate printing like fine-screen halftones.

*Answer.*—While there are numerous causes for streaks, really fine streaks, and these diagonal, can not be ascribed to the presswork. The streaks are probably breaks in the copy or the film used to make the halftone and are beyond the ability of the pressman to correct. Such plates are better returned to the photoengraver. The streaks caused by faulty presswork and faulty presses are either parallel or at right angle to the grippers; they are not fine but quite noticeable.

### Slip-Sheets Stick When Inks Are Superimposed

A New York pressman in printing the third color of a five-color job on rough cover paper on a cylinder press used news stock for slip-sheets and was not able to use the electric sheet heater because of the interleaving. The slip-sheets stuck to the third color where it was superimposed on others but not where it was printed on the paper. He asks the cause and preventive of the trouble.

*Answer.*—The third color penetrates the stock but can not penetrate the preceding colors. Superimposed on the preceding inks, it can dry only by oxidation on the surface, which is a slow process, and the weight of the pile of heavy cover paper causes the news paper to adhere to the sticky varnish. Add paste drier to the third color, use oiled Kraft slip-sheets and deliver the printed sheets in small piles in shallow racks made of laths. Examine the sheets every few hours. Should they show a tendency to stick to the slip-sheets, which while not probable is possible, move the sheets one at a time.

### Slur on Bordered Form

A Kansas printer submits print of a form with border and sharp rules in open space at one end, the border and rules showing a slur. He asks the cause and remedy.

*Answer.*—Some causes are too tight lockup, causing a spring, the form not resting level on the bed of the press; insufficient makeready, without a graduated overlay; platen not parallel to form; wavy or curly paper not held flat just as the form meets the sheet; sometimes wear in the press at rocker support. When the makeready is thorough and the platen is parallel to form, the slur may be prevented by using corks to grip the margin close to the slur, provided the slur is not caused by a badly worn press. The corks hold the sheet snugly against the drawsheet and prevent a slur from paper not being flat. The platen parallel to form and a thorough makeready prevent the slur caused by improperly graduated impression. On the Colt's Armory type of press the rocker support may be maintained with shims on an old press. On other types of platen presses this is a job for the machinist.



### Embossing on the Cylinder Press

An Indiana printer asks the best method of embossing on the cylinder press.

*Answer.*—We do not recommend embossing on the cylinder press if it is practicable to produce the job on a platen press or embossing machine, because the latter are better suited for embossing. With repressed felt for force or male die a chase size embossing die may be worked on a platen press. If the job must be done on the cylinder press repressed felt will be found best for male die or force.

### How to Salvage Sheepskin Diplomas

An Idaho printer seeks information on how best to salvage sheepskin diplomas which had been erroneously imprinted.

*Answer.*—Alternate erasure with acid and alkali as carbolic acid and chlorid of lime by means of a hard eraser will remove the black printing ink, but it will scuff up the fibers, and is a long, slow, tedious job at best. A more satisfactory way is to tint cover white ink same color as the parchment and make two or three impressions to blot out the erroneous lines.

### Printing on Waxed Paper

A Missouri printer inquires how waxed paper wrappers are printed, how ink may be made to dry on waxed paper and if this stock may be handled on automatic feeders.

*Answer.*—Waxed paper wrappers are printed on a large scale from the roll on rotary presses, one or more colors in one operation, and the web is passed either before or after rewinding through a hot paraffin bath. A stiff, full-bodied job or bond ink will work and dry on waxed paper, and automatic feeders will handle it.

### To Get a Square Sheet From the Paper Cutter

An Ohio printer asks why some paper-cutting machines can not cut a square sheet, thus causing great loss of time on the presses in setting the guides or gages and in holding register.

*Answer.*—The trouble is generally caused by faulty adjustment of the back gage, which is easily adjusted by loosening the bolts in the gage, tapping the gage into line with a straight edge, reaming the bolt hole for the new position, and finally bolting the gage in its new position. A machinist can do the job in a half hour, and it is more economical to have him do it than to lose time on the presses setting the gages. Inaccurate cutting also makes trouble when paper is to be trimmed or cut after it has been printed. Work-and-turn and work-and-tumble jobs are troublesome if the paper cutter fails to cut a square sheet, before and after printing.

### Register on Heavy Cardboard

A District of Columbia printer asks how to print in register on heavy cardboard on an automatically fed fast cylinder job press; also whether there is a special press for printing on heavy cardboard.

*Answer.*—Owing to the sharp curve of the small cylinder on the type of press you name it does not perform at its best on heavy cardboard, especially on close register work. Platen presses are better suited for this work, but for long runs like this one (250,000 impressions, sixteen up), the drum cylinder press is preferred because of the easy curve of the large cylinder. In order to hold register on the fast small cylinder press see that the air cushion is set right, that the cylinder is not overpacked for this thick stock and that the feeding mechanism is properly adjusted, also that the brush is holding the sheet against the drawsheet. While turning the press by hand you may note whether the conveying device, drop guides and grippers are functioning properly. From an examination of the sheet submitted it appears that the sheet is buckling against the drop guide at the gear wheel side of press and that the gripper nearest this guide is biting too deeply into the sheet.

### Advertising Novelties on Wood, Etc.

"We are going to print an eighteen-inch rule, with tables of measures and information for ad. writers on one side and pica measure and inches on the other. The cost of such a rule put out by a celluloid novelty company or wood rule company would be prohibitive for large production and low-priced marketing. We should like to find some material that would be stiff and tough on which it would be possible to do attractive printing."

*Answer.*—An imported wood (one side) and paper (one side) cover which comes from Japan, made of bamboo, may answer the purpose. Consult your paper house. The cover is largely used by school-supply printers for commencement program covers. Or consult the American Manufacturing Concern, Falconer, New York, the manufacturers of all sorts of wood rules. Some sort of wood is the best available material to keep the cost down. A brass or steel plate gives the best wear in printing on wood, but nicked electros answer for quite long runs.

### Proper Inks to Avoid Offset

An Ohio printer writes: "Can you recommend some particular book which will aid us in using proper inks for certain kinds of paper, how to overcome offset, etc.?"

*Answer.*—A chart showing ink for various papers can be made only for the general run of work with average temperature of 70° and the barometer showing normal humidity, also for paper in good condition. The prevention of offset depends on an ink suited to the paper; but this is not all. The job should be made ready thoroughly with underlays or interlays and overlays, and rollers in good condition, properly set, should be used. The delivery of one printed sheet on another must be by tapes or other means than the fly when printing solid plates on a cylinder press, and the jogger should not be used. The sheets should gently drop down in a pile in a snugly fitting box, slotted for air. If an automatically fed platen press is used it may be fitted with a delivery box. On a hand-fed platen either a box may be used or dispensed with and the printed sheets laid out shingle fashion or dove-tailed. The piles of printed sheets must be handled very carefully to avoid offset, and the sheets should not be jogged, backed up, folded or cut until rubbing the finger across a sheet proves the ink has set and dried enough for further operations. When printing is done on certain papers or with tacky inks the sheets are laid in small lifts in racks made of laths. This was formerly good practice when printing on glassine paper, but a glassine paper ink has been worked out which permits stacking in reams without racks. The chart below, in a general way, will be found useful:

PAPER	INK	REDUCER	DRIER
Coated No. 1 enamel book	Halftone	Reducing or soft halftone	Paste
Dull or semi-dull coated	Dull or mat halftone	Dull or mat soft halftone	Paste
Letterpress offset paper	Halftone ink	Soft halftone	None needed
Sulphite bond and ledger	Halftone or job	None needed	None needed
Rag bonds and ledger	Heavy bond	None needed	Paste (if needed)
S. and S. C.	Halftone for S. and S. C.	Soft halftone	Paste
S. and C., and M. F. book	Book	None needed	None needed
Cover papers except coated	Cover	None	Paste (if needed)
Writings	Halftone	None	None

Cardboards of same surfaces require same inks as papers shown in this chart.

Do not use transparent inks when an opaque ink is needed. By eliminating static electricity, electric and gas heaters and the electric neutralizer aid in preventing offset.



# THE OPEN FORUM

This department will be devoted to a frank and free discussion of any topic of interest to the printing industry. Nothing is barred save personalities and sophistries. Obviously, the editor will not shoulder responsibility for any views advanced.

## The Inventor of Rotogravure

EDITOR'S NOTE.—In our issue for April, 1925, there appeared an article by S. H. Horgan entitled "The Inventor of Rotogravure," an appreciation of the work of Karl Klietsch. A large number of complimentary letters were received, which we regret lack of space prevented our printing. Among these letters there also was one by F. C. Ives, of Philadelphia, dated May 5, which the editor asked permission to print, "*most likely* in our July issue." Feeling that Mr. Horgan would wish the opportunity to read the many appreciative remarks regarding his article we forwarded the letters to him; but in the pressure of other matters the one from Mr. Ives was inadvertently included with those sent to Mr. Horgan without a copy having been made and then it became overlooked until called to our attention by Mr. Ives on July 15. An explanation was immediately sent to Mr. Ives with an apology for the delay, and Mr. Horgan was requested to return the letter so it could be published. Before the correspondence could be returned and published, however, Mr. Ives saw fit to issue a circular letter, "To members of the American Institute of Graphic Arts," which leads to the impression that the editors of this journal are suppressing the statements contained in his letter. We regret this attitude on the part of Mr. Ives.

In returning the letter of Mr. Ives, Mr. Horgan requested permission to comment on it. Both letters follow:

### MR. IVES' LETTER

To the Editor:

PHILADELPHIA, MAY 5, 1925.

I have read with much interest and appreciation Mr. Horgan's testimonial to the character and genius of Karl Klietsch which appeared on page 64 of THE INLAND PRINTER for April.

Having met Klietsch in Bristol soon after his introduction of the rotogravure process, I think a brief account of that meeting may interest your readers. Klietsch was then living in England under an assumed name, and under that name invited me to meet him when I visited Bristol. He received me very cordially, remarking that his situation afforded very few opportunities to meet congenial spirits, and he wanted to have a real visit with me. He took me to lunch, and when we had sat down said he had a confession to make: His name was not Smith, but Karl Klietsch. We had a delightful hour together, visiting and discussing processes, in the course of which he told me in considerable detail of his early life and work, and won my unqualified admiration for his character and genius. He said he was really more artist than inventor, and the photogravure process was almost an accidental by-product of attempts to do something else in which he was less successful. He expressed great admiration for my scientific solution of the cross-line halftone process problem, which included the basic invention in intaglio halftone process, my U. S. Patent 495,341, which patent had been applied for on August 4, 1891, but pointed out that its chief commercial value depended upon the method of machine printing which he had developed, and which he really would like to show me, but could not, because

of his contract with the Bristol firm. He said, however, that if I had one minute's look at one of the presses running, I would perfectly understand the process, and he half suspected that I knew about what it was already.

It is a fact, which detracts nothing from the honors due to Klietsch, but which should not be lost sight of in writing the history of this subject, that I was the original inventor of the intaglio halftone process plate used in the rotogravure process, and in my patent specification dwelt expressly upon its suitability for power machine printing. My patent claim was for an intaglio halftone printing plate having "regularly spaced lines or dots . . . continued throughout the deepest shades so as to serve as ink retainers in those portions of the plates." I made, besides a few experimental specimens of a miscellaneous character, a set of plates used by the American Bank Note Company in the production of an art menu, but my small-town business associates could not at that time provide the necessary means for introducing and perfecting a suitable power printing machine, and as I was already interesting myself in color-photography problems and preparing to sever my active connection with photoengraving, it was left for Klietsch to perfect the rotary photogravure process. The United States patent office has recently bulletined this patent as one of a list of important basic patents which have been issued in the history of the patent office. F. E. IVES.

### MR. HORGAN'S COMMENT

In the April issue of THE INLAND PRINTER, page 64, Karl Klietsch was proclaimed as the inventor of photogravure and rotogravure. Among the many letters of appreciation for that article is one from Frederic E. Ives, Philadelphia [published on this page]. In the last paragraph Mr. Ives says: "It is a fact, which detracts nothing from the honors due to Klietsch, but which should not be lost sight of in writing the history of this subject, that I was the original inventor of the intaglio halftone plate used in the rotogravure process, and in my patent specification dwelt expressly upon its suitability for power machine printing. My patent claim was for an intaglio halftone printing plate having 'regularly spaced lines or dots . . . continued throughout the deepest shades so as to serve as ink retainers in those portions of the plates'!"

Mr. Ives' patent is before me, and his claim is: "An intaglio photogravure printing plate in which the light and shade of the picture are made up of regularly spaced lines or dots *graduated in size to accord with the shades of the picture.*" The italic line omitted from Mr. Ives' letter constitutes the difference between Mr. Ives' invention and Mr. Klietsch's epoch-making discovery. Mr. Ives' intaglio halftone dots are *graduated in size*, while Karl Klietsch's intaglio ink-holding cells are the same size but different depths. Mr. Ives' method was brought over to this country by German promoters in 1913 and failed; while Mr. Klietsch's invention of intaglio cells of the same area and different depths is in use all over the world. Mr. Ives' intaglio halftone dots will not withstand the

scraping of the doctor that removes the ink; Mr. Klietsch's invention prevents wear by the doctor, in editions of 300,000, hence Karl Klietsch must remain in history as the inventor of rotogravure.

S. H. HORGAN.

### The Meaning of Harmony as Applied to Color

To the Editor:

CINCINNATI, OHIO.

I have read with much interest Faber Birren's article on "The Harmony and Attraction of Color" in the June number of THE INLAND PRINTER. While I agree with Mr. Birren upon many points contained in the article, I do not accept his restricted definition of the word *harmony* as applied to colors; nor do I accept his classification of complementary combinations as only *attractions* and not *harmonies*. These two claims are the vital points of the article.

After all, what is really a harmony of colors? Is it not an arrangement of colors that satisfies the esthetic sense, and is pleasing to the refined eye, and not jarring or disturbing? Is not this true of harmony as applied to anything? Does the writer contend that complementary colors can not be used in any scheme of colors without destroying the harmony?

All colors come from the same source—light—which may be divided by the prism into a band of colors known as the Colors of the Solar Spectrum—which is surely a *harmony* and not merely an *attraction*. Is the rainbow merely an attraction and not a harmony? Take the morning skies seen in the midst of our Ohio hills, and the glorious sunset skies which I have often seen over the distant Kentucky hills—a wonderful play of prismatic complementary hues produced by the Creator of all harmonies. Are they, too, only *attractions* and not *harmonies*?

Then again, the wonderful variety of colors—more or less complementary—seen upon our southern Ohio hillsides in spring, summer and autumn—all Mother Nature's effects, composed of plants, grasses, shrubbery and many colored earths—the color effects appealing to the highest esthetic and reverential sense in man. Are they not *harmonies*?

Let us take a walk back in the hills some early spring morning. We will turn aside from the main road and follow a by-path with which I am somewhat familiar. Suddenly we shall come upon a bed of wild violets covering rods of ground. Violets by thousands will be peeping up at us from a bed of complementary green. Can it then be said that this splendid color effect is not a *harmony* but only an *attraction*?

Then again, how about the landscapes and other works of art, which, by thousands, cover the walls of our great museums and art galleries. Most of these works show more or less complementary effects of color, rather than the purely analogous effects. How about all of these productions—many of them the work of great artists—are they only *attractions* and not *harmonies* of color?

Take the splendid decorative color schemes in hundreds of buildings and private homes in this country, most of which, undoubtedly, have complementary notes of color even in the schemes of analogous or relative colors. They are *harmonies*, are they not?

I feel sure that there are not many artists of standing who will accept Mr. Birren's restricted use of the words *harmony* and *attraction* as applied to color.

I fail to find any justification for this limited use of the word *harmony*, even in the rather incomplete definitions given in the dictionaries. The best definition I could find is given in Webster's dictionary as follows:

*Harmony*—The just adaptation of parts to each other, in any system or combination of things, or in things intended to form a connected whole; such an agreement between the different parts of a design or composition as to produce unity of effect, or an esthetically pleasing whole; as the *harmony* of the universe.

The Standard dictionary says: *Harmony*—Completeness and perfection resulting from diversity in unity; agreement in relation; orderliness; in art, a normal state of completeness in the relation of things to each other; an essential in form, as an element of beauty; as, the *harmonies* of nature; the *harmony* of a plan well thought out; the *harmony* of a ship's lines.

The Century dictionary says: *Harmony*—Any arrangement or combination of related parts or elements that is consistent or is esthetically pleasing; agreement of particulars according to some standard of consistency, or of esthetic judgment; an accordant, agreeable or suitable conjunction or assemblage of details; concord; congruity.

We will now consider the word *attraction*. Why should this word be used to distinguish combinations of colors that are not analogous, when it is a fact that complementary combinations may often be far more attractive esthetically than some combinations of analogous colors? For example, take combinations of cold greens and blues; they are seldom pleasing and are often harsh and lacking in harmony. They generally need the presence of a complementary note to make them satisfactory, in other words, *harmonious*.

As a general thing a combination of cold analogous or relative colors needs the presence of a *warm* or complementary color to make it esthetically pleasing—which is another way of saying *harmonious*.

One of the early writers on color touched upon a vital truth when he said: "There can be no perfect harmony of colors in which either of the primaries (simple or compounded) is wanted; and that the distinctions of harmony depend upon a predominance of one and a subordination of the other two in the composition."

This statement was made by George Field just one hundred and eight years ago—and the truth of the first part of the statement is shown in Nature's woods, fields and skies every month in the year.

In speaking of color we must not lose sight of the fact that primarily we get all of our ideas of color harmony from Nature, and she is not in the habit of producing mere *attractions*.

Some time ago I saw a window display of beautiful pottery—vases, etc.—in which the whole group of pieces showed harmonies of analogous colors, selected from the cold side of the chromatic circle—tints and shades of blue-violet, blue and green-blue. The piece of drapery upon which they were displayed was also composed of cold colors—so there was almost a complete absence of any counterbalancing color. What was needed for reasons of harmony, and to show the exhibit to the best advantage, was a piece of drapery containing some colors (however subdued) which would be more or less complementary to the colors of the pottery. In other words, there should have been visibly present some dull red or orange-yellow, as a counterbalance to the cold colors. It is a fact that a relative or analogous combination of cold colors, whether in a design, a piece of pottery or decorative ornament of any kind, is never complete within itself, but only when its setting or background contains some visible counterbalancing color that is more or less complementary to the color of the ornament. I do not mean that the counterbalancing color must be a decided complementary; it may be sufficient if it is only a dull color, slightly inclined towards the complement of the color of the object.

Mr. Birren says: "To print red on violet would not result in a deadening of the hues—each contains a proportion of the other, and a mixture will therefore harmonize."

On the contrary each of the colors named does not contain a proportion of the other, because red (normal red) contains no violet; and also they *do* have a deadening effect upon each other. This is one of the most unsatisfactory two-color combinations that may be selected. It should be remembered that violet is located between blue and purple—and purple is located between violet and red.



However, as he makes violet the adjacent of red, the complement of this violet is a yellow-green. Now, when these two colors are placed together—the red being printed over the violet—the red becomes duller through the influence of the complementary after-image of the violet, which for the moment fills the eye, because of the larger area of the violet. At the same time the violet becomes duller in the immediate vicinity of the red, because it is seen through the complementary after-image of the red. Now, if we reverse the order and print the violet upon the red—then the violet will become quite dull, due to the complementary after-image of the red (blue-green) which for the moment fills the eye. It would be practically the same as looking at the violet through a blue-green tinted glass—the result being a dulling of the violet. The only thing that can make a combination of red and violet acceptable is the presence of some color from the opposite side of the chromatic circle. A judicious use of dull green throughout the scheme, possibly as a background, may make the combination very acceptable. But, standing alone, it is about the poorest and most uninteresting combination that can be formed.

In referring to the analogy of a dominant hue, Mr. Birren says: "This may be attained by the artist in superimposing a tinted wash over his design, and by the printer through the use of a tint block. The result is mellow and soft, due to the equalized modification that is thereby brought about."

Now, this sounds fine in theory, but practice is another thing. I have yet to see a successful piece of printing done in this manner. The harmony of a dominant color in a scheme, produced by looking through a tinted glass, is one thing; but when it is attempted to get a similar result by printing the same tint over a colored design, this will prove to be quite a different thing.

In such an undertaking the printed tint will not modify all the colors of the design in the direction of the particular hue used. Some colors may be helped by this method and some colors hurt. A transparent tint will have one effect, and an opaque tint a very different effect. Any color that may be complementary to the tint would be moved towards gray. The resulting changes would not be at all uniform.

In painting a landscape representing the harmony of a dominant color—say a sunset glow—the artist would paint all objects as they would appear under the particular hue and quality of light filling the sky. If there is an orange-red glow, then the greens and all other colored objects would be modified to appear natural in color under this particular light. The same greens by daylight would be much colder in hue.

Mr. Birren also says: "A circus poster and an oriental rug may both utilize bright color; yet the one is spectacular, the other harmonious." Very true! And he might have added that the color schemes in the great majority of these beautiful rugs are harmonious in color, because of the presence invariably, of dull colors more or less complementary, even in the ones representing harmonies of analogy.

I do not by any means contend that all combinations of complementary colors are harmonious, for many of them may be lacking in harmony. Harmony does not depend alone upon the selection of colors, but also to a considerable extent upon the proportions of the colors to one another; the surface area of the colors; the tone and chroma relations of the colors, and their distribution in a design.

In combinations of analogous colors, the violet side of the chromatic circle has always been a difficult one to handle with satisfaction. In nature, the warm colors, red, orange and yellow, may be seen in abundance, especially in the autumn; but the ultra-blues, violets and purples are seen only in very small patches.

Combinations of these latter colors alone are seldom pleasing unless they are seen in contrast to some notes of a dull

complementary color. But pleasing combinations of analogous colors may be selected from the warm side of the chromatic circle without adding a complementary note.

A painting is never satisfactory to the refined eye if there is an entire lack of the visible presence of any one of the three practical primaries, red, yellow or blue. This applies to the coldest of winter landscapes as well as to other color effects. For example, show me a landscape representing snow in mid-winter, in which there is an *entire* absence of any one of the colors, red, yellow and blue, and it will be a landscape which will be lacking in a complete and satisfactory color harmony.

Nature herself continually tries to bring about this harmony in the eyes of man, through the complementary after-image, which is always present in the eye when we look upon any color. When we look upon a tree—a mass of green foliage—the gray stem and branches of the tree take on a purplish hue—the complement of the mass of green which fills the eye—and this means *harmony*.

Then again, if we cast our eyes over a grassy yard, what do we see? We see the green grass made pleasing by contrast with the hundreds of small bits of earth and dead grasses scattered through the green which, by contrast with the green, become very purple—this is why it is a satisfying *harmony*.

To judge correctly, or to appreciate fully the peculiar qualities of *anything*, we must have present in some form a standard of contrast or measurement which will give emphasis to those qualities.

A too frequent repetition of the same thing, or of similar things, produces a monotonous effect, and this is destructive of harmony. This applies to color as well as to other things.

That is why it seems necessary to have present in a scheme of analogous or relative colors a counterbalancing complementary note for the purpose of gaining a pleasing harmony. And this especially applies to schemes of analogous cold colors.

Now about the word *attraction*; what is the moving cause for *attraction*? Is it not an appeal to the esthetic sense, to good taste; in other words, to the natural feeling for *harmony*?

When we speak of anything as being attractive, we surely mean that it has charm through being harmonious.

Webster says of attraction:

The power or act of alluring, drawing to, inviting or engaging; an attractive quality; as the *attraction* of beauty or eloquence.

A thing may attract attention on account of its ugly and repellant nature, but this does not make it an *attraction* in the accepted sense of the word. A poster may attract attention on account of its violent bizarre coloring, but this would not make it an attractive poster.

Instead of *harmony* and *attraction* representing opposite qualities, they come more nearly being synonymous in actual meaning. In color they surely go together hand in hand.

JOHN F. EARHART.

### Why Country Printers Are Tasteful

To the Editor:

SIoux CITY, IOWA.

I wonder if you folks on the staff of THE INLAND PRINTER realize and appreciate just what your magazine means to printers—especially to boys learning the trade in small country towns. At one time here in Sioux City every foreman was an ex-country printer. Of course, *good* country printers make good foremen, because they are at least familiar with every process in printing, from copy to the bound and delivered book. But why, exactly, are so many country printers tasteful, artistic and original in the conception and design of printed forms? The answer is, here in this section of the Middle West at least—THE INLAND PRINTER. Every good printer I have ever met during my twenty years' experience in the printing industry has been a close reader and student of your excellent journal.



I believe this is the first time I have ever subscribed directly to your magazine, but I have not missed a copy since 1905. I usually have ordered it from a newsdealer or else it was a recognized part of the shop where I was employed. I have several bound volumes.

LEO C. DEAN.

### Why Good Country Printers Are Scarce

To the Editor:

FORT SMITH, ARKANSAS.

Some time back I read an article in *THE INLAND PRINTER* entitled "Why Good Country Printers Are Scarce." While it did not say so, the article gave the impression that the author was not a country printer but a city specialist who had made a stab at working in the country.

He gave as his reasons for the scarcity of country printers the dirty, insanitary printing establishments in the smaller towns, the low pay, living conditions that are generally not as good as in the city, with living expenses just as high.

Now I am a country printer — I won't say I am a good one — and I am going to let you in on a little secret, for it seems to be one. There is no such thing as a country printer, any more than there is such a thing as a city printer. Modern machinery and other complications have changed conditions so that a skilled mechanic is needed in the country as well as in the larger towns to handle the work properly. If the man who complains about the scarcity of "good" country printers would analyze the subject he would soon understand. In the average country shop the workman (or workmen) will usually be found following the following trades: Linotype machinist, linotype operator, floorman, pressman (frequently on presses equipped with automatic feeders), binder. As I have listed them, there are five trades, but I have consolidated them as much as possible.

Some will say that in the old days they did not confine a man to one trade but worked him at everything that was to be done. This is only partly true. It is a fact that a country printer was supposed to work at all the different trades represented in the shop where he was working, but in actual practice it did not work out that way. A boy would start in on, say, straight matter, and after he had become proficient at that he would be allowed to feed presses, and then later on learn to make ready, and so on, until he had learned to do everything there was to be done, when he became an "all-around man," as the saying is, or was, rather. However, when he became an all-around man he did not work at all the different trades in rotation. After he became a "journeyman," whether he "journeyed" away or stayed where he was, he was usually assigned to the department in which the foreman thought he could do the most good, and he seldom worked at more than two different things while holding the same job.

But what do we find now? Quite a number of the country printers wanted are for one-man shops, some of them for two-man, some for three-man shops. I think I am safe in saying that most of the country printers are employed in one and two man shops. This means that they are employed almost simultaneously at as many as five trades, and very seldom at less than three, as, owing to the smaller number of men now employed, they are switched around more.

When we consider that the equipment used now requires a more specialized skill than was needed in the old days, when many country offices did not even have power, it is unreasonable to expect a man to work at from three to five trades and be "good." He does well if he stays sober and sane.

This does not take into consideration the fact that country offices now do a more complicated class of printing than in the old days. The printing formerly done in the smaller towns was very simple. There were no numbering machines that went in the forms; there was very little binding.

Another thing seldom mentioned is that very little of the labor-saving machinery is of such a nature that it can be used in the country with unskilled help. In the country, where several persons are continuously employed at one thing, one of them can be a skilled man and the others helpers who need be only semiskilled. When a new labor-saving machine is installed in the city it means that less skilled help is required, but in the country the situation is reversed.

When the owner of a country newspaper installs a composing machine the "printer" who does the presswork finds he can not make ready linotype slugs as well or as fast as he could type, even when they have a good face, which country linotype slugs seldom have. The result is the boss must get a more skilled workman, or the old workman must become more skilled.

Then there is the automatic feeder. This also requires a workman with a higher degree of skill. You frequently read of how the country printer puts a job on the press equipped with a feeder and then goes on about his business of setting jobs or maybe distributing. I have seen many things done, but I have never yet seen a man work successfully at a clean job and a dirty job at the same time.

The facts in the matter are these: A country printer can not make a job ready so that it can be run off and stacked in piles of 500 without offsetting. Usually he must take them off the receiving board in piles of about 125 and spread them out in stacks of that size. This means he can not run a press equipped with a feeder and work at something else at the same time even if it is a clean job, as he would hardly have time to get started before he would have to take off another stack of printed sheets. Even if he could stack them 500 to a pile he could not work at a dirty job, unless he handled the printed sheets and put in new stock with dirty hands. It would not be practicable for him to wash his hands, as if you figured the time it took to do it and the time required to walk back and forth between the press and the wash room you would find that most of his spare time would be accounted for. Then the feeder frequently requires attention immediately, and there is no time to wash hands unless the machine is stopped during the process. Then it must be considered that most of the runs in a country office are short and he would have to stand there and put on ink by hand. If he tried to use a fountain on a short run it would be off before he got the flow regulated.

Of course, some will say that a man should be able to make a job ready so it can be piled in big stacks, that he should be able to handle paper with dirty hands without soiling it, and that he should be able to regulate a fountain in half a minute so it will feed ink just right until the end of the run. Well, maybe he should, but the only ones I have ever seen doing it were those who worked on presses exclusively.

Some will say I have not defined the word "trade" properly, that I have confused it with specialist, but I think I have been very conservative in the matter. Of course, when we say specialist we are using a word that can be twisted or stretched; but I think I am safe in saying that in order to have his work done by specialists the country publisher would have to hire a binder, a stock cutter, a cylinder pressman, a platen pressman, a cylinder press feeder, a platen press feeder, a lockup man, a job man, an ad. man, a makeup man, a linotype machinist, a straight matter operator, an ad. operator, a job operator and a figure specialist. If I were to give a complete list of specialists engaged in the printing business in offices where they have things specialized it would be so long it would have to be set in five-point to keep this article from stringing out too much.

What I am gradually leading up to is this: Good country printers are scarce for the same reason that good jacks-of-all-trades are scarce. Because that's what they are.

A COUNTRY PRINTER.

### Follow the Flag

To the Editor: TAPPEN, BRITISH COLUMBIA.

Adoption of an appropriate slogan is often a wise business policy for the print-shop proprietor, and his selection of a proper motto may be a valuable advertising asset.

Many print shops have adopted some catch phrase as a slogan or motto to indicate the policy or service of the shop. For instance, such a sign as "Bradford Never Disappoints" or "The Customer First" may grow to mean something and be indelibly stamped on the consciousness and memory of the average man or business house needing printing. Other slogans may be "Up to Standard," "Always in the Lead" or some other ideal which the print-shop executive is striving to attain in the performance of his daily jobs. The slogan proves that "men do not live by bread alone," that catch words and phrases are sometimes essential to a full existence.

Printers are usually fond of a motto or emblem that will stamp their work, as an artist takes pride in signing his pictures. Yet, like great masters in other realms, it is not necessary for the master in the realm of the graphic arts to place a specific signature on his production, for its known excellence reveals itself without imprint. But even the early printers were fond of catch phrases or a clever motto. Witness that of Day. This early English printer's motto, "Awake, for it is Day," could scarcely be improved upon by sloganeers of the present time.

Whether your shop has one press or is a gigantic establishment, some good slogan is of inestimable value in the creation of good will, and is an aid to the customer in recalling your shop first when he has a job to be done.

Slogans and mottoes differ slightly, although the printer may employ one or both. The slogan is chiefly an advertising medium that intrigues and catches the eye; the motto quite frequently something that is a part of the policy of the printer, or his shop, or an end to achieve in his daily task. Several clear, pungent words may form the printer's slogan and assist in building up his business, while for a motto the printer may choose something that will be in keeping with the character of his services, inasmuch as this embodies, in a measure, his policy and his constant contact with the public.

Both slogans and mottoes are useful in stimulating business, keeping the plant alive, and in adding to the clientele of the shop. But one of their chief functions is often overlooked, that of fostering an *esprit de corps* among the workers. Toiling under a banner that holds a mighty slogan, the average printer puts greater pride and more energy into his work, is glad to cooperate and is more helpful to his fellow workmen, in order to advance the common good of the shop. Living up to a first-class motto requires energy and enthusiasm, and develops these characteristics in the ambitious worker, who is anxious to carry the standard of his employer.

C. M. LITTLEJOHN.

### Developing the Apprentice

To the Editor: WOLLASTON, MASSACHUSETTS.

The development of the youth in learning a trade is not so closely watched as it should be. This is one reason for so much complaint about there being many indifferent workmen in all trades, the printing trade no more exempt than any other. The mistakes are attributable to three distinct causes: the indifference of the men in charge of the plants, who give the matter no second thought beyond the payment of salaries, etc.; the parents of the apprentice, who fail to see their responsibilities in the case, and often the boy himself, who, although dissatisfied and unhappy in the work, does not stop to consider his adaptability for the printing business.

Perhaps this last is the most important of all, for happiness in a chosen field begets content, unhurried movement and

greater output as a result. It has never been said that the boy or man who has taken his proper place in the world's work did so without showing love and enthusiasm for it.

Practical consideration of all these things is very important: education of the youth according to his talents, elemental fitness for his work and a congenial atmosphere. All these conditions are contributory to the development of the better printer, for through them a desire for study may be awakened, thus tending to general improvement and mental growth.

The fostering and nurture of artistic instincts is another and far-reaching way to bring about a happier association of ideals. Often the boy has a taste for design. He may be unable to afford the expense of a course under proficient instructors, yet he should be encouraged to supplement his training in this field, to read books, to patronize the art museums.

If there is the right relation between the boy and his teachers, training will bring about a recognition of what is to be accepted and what discarded, and there will be no difficulty in raising a better class of young printers, or, for that matter, tradesmen of any class.

The necessity for creative talent in printing has always been felt. The aspiring Gutenberg craves a sort of emotional understanding to balance his imaginative instinct. The development of his sense of fitness should primarily rest with his employer and with his parents, so that the young boy would be prudent in the choice of a vocation and escape the possibility of an aimless wandering through the avenues of life, an industrial derelict—a square peg in a round hole.

The great advantages in a system of this kind are the early and pleasant contacts made possible—the correct taste of the men about him, which is a material aid in the formation of his own tastes.

Yet the compelling point should be avoided in forcing a lad into a field where his intellectual growth may be stunted as a result of such misplacement. The family needs often induce these conditions, but industrial development should correct the fault. The business relations of the various trades should, through the Chamber of Commerce or the Board of Trade, act where the possible unfitness of apprentice shop systems prevails. There is absolutely no danger that the more lucrative fields will become overcrowded, for the laws of human equation will ultimately take care of this.

In corrective measures governing the training of youth a more happy outcome will grace the future. We shall have a better poised race of business men and a fuller conception of what success means in the development of the printer.

JOHN J. FISHER.

### She Found It Interesting

To the Editor: COLLEGE VIEW, NEBRASKA.

Last winter while I was taking printing my teacher suggested that the class read *THE INLAND PRINTER*. Perhaps since it was only a suggestion I did not do so. This summer I am doing proofreading, and the "boss" suggested that I read the same magazine in my odd moments. I consented to do so through courtesy. After I started in this half-hearted way I found, much to my surprise, that it was not a dry old thing after all. I have read all the Proofroom department articles and many others in the issues of January to July, inclusive, for this year, and am now looking around for the bound volumes of past years.

I am glad that your Proofroom department editor is not giving initials, names or whereabouts of the questioners. I am also glad that you make every one feel so welcome to contribute questions. I wish to express my appreciation again of your magazine, especially the Proofroom department.

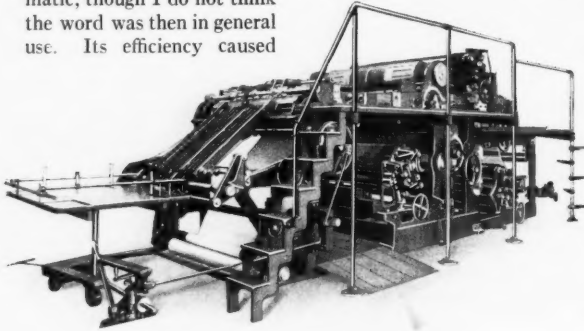
MARY BILLINGS.

# What the Printer Owes to the Inventor

By CHARLES H. COCHRANE



THE web perfecting printing press was the first really successful automatic machine used by the printer. I was fortunate enough to see the very first practical machine of this class, which was built by Andrew Campbell and used in Jersey City about 1874. This press took the paper from the roll and thus dispensed with the hand feeder; it printed both sides, slit, cut off, folded and delivered wholly without hand labor, being thus truly automatic, though I do not think the word was then in general use. Its efficiency caused



One of the Latest Kidder Models

It does almost anything that a printing machine can be expected to do. Its beauty of construction and versatility evidence the printer's obligation to the inventor.

the Hoes to abandon their type-revolvers in favor of this new type of press, thus making the present-day daily a possibility.

One of the chief difficulties the early inventors of web presses had to overcome was the rapid delivery of the printed sheets. The old fly movement was far too slow. Success was finally attained by using the "former," over which the web slid and was turned and, after the cutoff, the individual papers were grabbed by the rotary folder, having a triple set of grippers, so that it threw out three folded papers at a revolution.

Once the Hoes began working on plate-cylinder web machine printing from the roll they developed it rapidly, and secured the daily newspaper market all over the globe. In recent years the automatic magazine web presses have been developed for doing a higher grade of work.

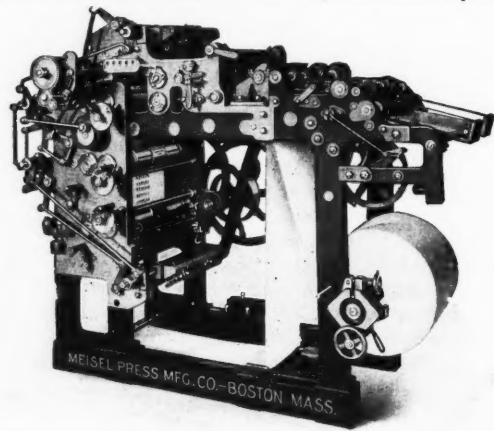
During the last quarter of the nineteenth century there was tremendous progress in automatic machinery of all kinds. Machine tools were vastly improved, and the constant effort was to do away with all hand labor, making the machines do the work, while the attendant simply watched to see that nothing went wrong. The idea began to take hold with the mechanics who were developing machinery for the printer, and though they had seemingly harder problems to overcome in every case than had the workers in steel or in textiles, yet today we have an aggregation of highly perfected automatic machines to serve the printer which easily quadruples the product of fifty years ago.

After the success of the web presses, the great problem in printermong was making the flat-bed cylinder press automatic. This involved the perfecting of a paper-feeding machine, the first of which became recognized as a success about 1897. They had been developing for at least a dozen years before that, but required an immense degree of patient tinkering before they were received by the printer as a genuine help. A pile of paper sheets is of necessity an uncertain quantity. The

mere cutting and trimming gives the edges a tendency to stick together, and there is always a possibility of an imperfect sheet being in a seemingly perfect pile. Sheets will also adhere to one another, because something sticky has dropped between them, or from a charge of static electricity being present. The inventors had to learn how to pick up the sheets at one corner with certainty, and how to blow air under the top sheet, to enable it to float down to the press guides. And a whole series of safety mechanisms had to be provided to stop the printing press when a poor sheet came along, or when one buckled or tore and crumpled.

But it seems that machinery can be made to do anything a man can do with his hands, and so by degrees the feeder approached perfection in handling single sheets until they were admittedly more accurate than the human feeder. As was to be expected, the folding people did most of the perfecting of the feeder, though I believe the radical underlying principles came mostly from outsiders. But as folding machines were well developed before the feeders came into existence, the makers of folders knew more about paper handling than others, and to them naturally fell the work of making the new machines a complete success. Experience gained in perfecting folders was used in bettering the feeders, and making them more automatic, and in time feeder and folder were linked together as an automatic unit for use in the bindery.

At the same period the feeder and flat-bed cylinder press came to be looked upon as a unit, operating automatically, without hand labor other than attendance, supplying the piles of paper and removing the printed sheets. This latter work is also made more automatic through the employment of paper-lifts and extension deliveries that drop the finished product



A Meisel Masterpiece

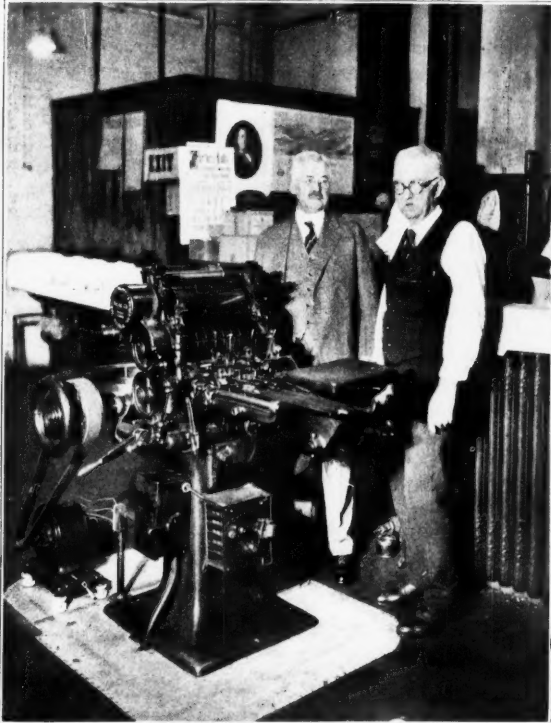
It prints in three colors, numbers fully automatically, perforates crosswise and lengthwise, slits, cuts and delivers flat. It is used principally for printing tickets, transfers, salesbooks, wrappers, labels, coupons and inserts.

onto trucks that can be rolled away. It is truly a sight to see a great two-color cylinder delivering perhaps 1,600 sheets an hour of beautifully printed matter, and the attendants standing near chatting, knowing that the work is going on perfectly.

In the job-press field, literally hundreds of patents have been taken out in the endeavor to produce satisfactory self-inking, self-feeding and self-delivering machines that would do the work rapidly without hand labor. The first efforts were naturally with roll feeds, these having worked out successfully for newspapers. Kidder, of Boston, about 1879,



brought out his platen jobber, feeding from a roll of paper located underneath, and cutting off the sheet as printed. The writer had the pleasure of seeing him demonstrate one of his early machines, not only printing, but ruling a billhead at one operation. For certain classes of work these presses were advantageous, and remain in use today; but since only a lim-



The First Harris Press Built

ited variety of paper can be purchased in the roll, they are valued only for long runs on such stock. However, from this beginning developed the small automatic rotaries of Kidder and Meisel, which are useful in many of the specialized branches of the printing art.

About 1904 Harris made a success of his first little self-feeding rotary press, which was especially valued for envelope work. The attendant just dumped a lot of envelopes on a track and watched them disappear. Their use was restricted because curved plates were necessary to print from, and the expense of these prohibited its use for short runs. One of the first difficulties was the making of a curved plate that would register with the work of a flat plate; but this yielded to ingenuity, as is always the case. Soon Harris began building larger sizes, and met with great success in the offset field; but that is another story.

Stokes & Smith must also be credited with their high-speed jobber, which came into use about this period and made a place for itself because of its automaticity and adaptation to special work.

Next came the Kelly, quite distancing the old-time small cylinder machines, and setting a new high mark for flat-bed cylinder production in an automatic machine. In the height of the Kelly's first popularity, I was managing a cylinder printing plant where, with the exception

of the Kelly, all the machines were old-style hand-fed. It did not take me long to discover that the Kelly was the only press in the place that was really earning money for the shop; the pressman could start a job on it and then do something else while it plugged away.

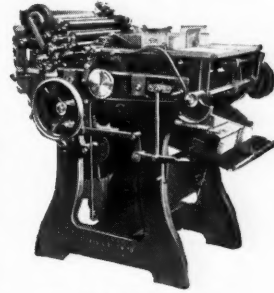
Competitors for the small cylinder automatic field were the autopress and two or three others that promised well but did not develop.

It must not be assumed that all this time the builders and users of platen job presses of the Gordon type were idle and blind to the advantages of automatic working. They were still holding the bulk of small work, but they saw it drifting to the cylinders, and many inventors and experimenters strove to improve conditions in this field. The old low-priced and reliable Gordon remained the standby of the job printer, and it was evident that it must be made more speedy and that the hand work incidental to its operation must be done away with.

Some scores of interesting patents were taken out for automatic feeders for presses of the Gordon type, chiefly with a view to being put on the Chandler & Price machines. Other inventors strove to perfect a press resembling the Gordon but adapting itself to a feeder built in as a unit. One of the first of these appeared on the English market about 1906, and a few were bought in America. The Falcon press marked an advance step, although it never attained much sale. It had the typical Gordon bed and platen, with a set of swinging levers overhead for feeding in the sheets, which were delivered below at the rear. It operated readily at 3,000 an hour, but it was unsuited to the best work, as the sheet was snatched off the form in a way that tended to slur on fine printing.

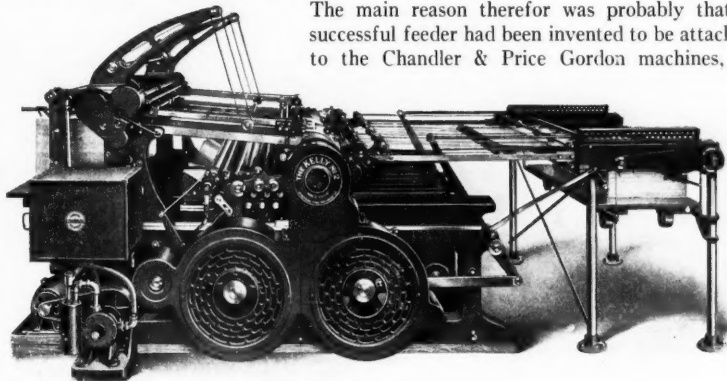
An improvement on the Falcon was the Standard, which was introduced in the United States a few years later. This press used an under feed for the paper, of very simple construction. It had a considerable sale for certain classes of printing. It has recently been provided with cylinder ink distribution. Cartwright, Kavenaugh and others also tried to enter the field of automatic job presses, but without success.

The main reason therefor was probably that a successful feeder had been invented to be attached to the Chandler & Price Gordon machines, of



The Stokes & Smith Press

It prints cut stock from curved plates, ranging from tissue to three-ply board. Used for envelopes, noteheads, billheads and the general run of office forms and commercial printing.

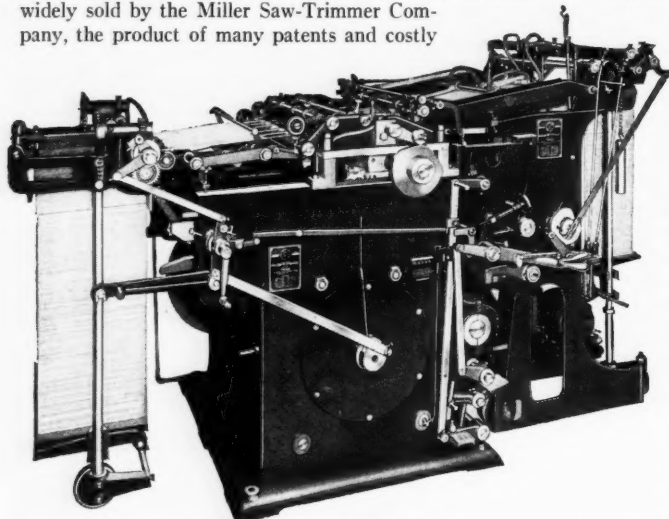


The Kelly Automatic Press No. 2

No. 2 is a heavily constructed two-revolution cylinder—a complete flat-bed printing unit, including press, automatic feeder, extension delivery and electric equipment. The illustration above shows the compactness of the design, the absence of freaky features, and gives a good idea of the assembled unit when in operating condition. The feed table and feeder conveyor frame are swung and fastened back to give the operator access to the cylinder for makeready or hand feeding. The conveyor connecting press and extension delivery is also lifted back over the delivery to make room for the operator to place or to remove form on the bed of the press. Accessibility for adjustments and devices for speeding up work are important features.



which nearly 100,000 have been built. Perfecting such a feeder was no small task, and when done, there was general disbelief that the printer would pay for it, since the price was likely to be two or three times what he paid for his press. From the various primitive inventions there emerged the mechanism so widely sold by the Miller Saw-Trimner Company, the product of many patents and costly



The Miller "Hi-Speed" Press

With the improvements added recently it is the newest press on the market. It was built by the greatest press mechanic in the country and later perfected by the Miller organization.

experimenting. The problem was to remove the printed sheet during the short dwell of the platen and place a blank sheet in from above, in perfect register and with certainty; and to trip the impression if the new sheet was not there; also so to construct the mechanism that it could be swung out of the way easily and quickly to permit makeready. There are now other feeders, but it is no reflection on any of them to state that the Miller feeder made the Gordon an automatic unit and doubled the demand for the machines. The work of the Gordon without feeder is now reduced to handling short runs.

But automatic operation in the job pressroom was not to stop here. The printing trade was surprised, some three years ago, to learn that the famous Miehle company was about to enter the job-press field with a radically new type of press, a vertical cylinder. With a bed slightly larger than what we used to call a "half medium," and a markedly simple feed and delivery, this machine has shown itself highly automatic. The rapidity with which the trade has taken up with this new automatic press has brought two competitors into the field, the Miller "Hi-speed" and the American jobber. The advent of these three record-breaking job presses marks the complete acceptance by the trade of the automatic idea in the job pressroom.

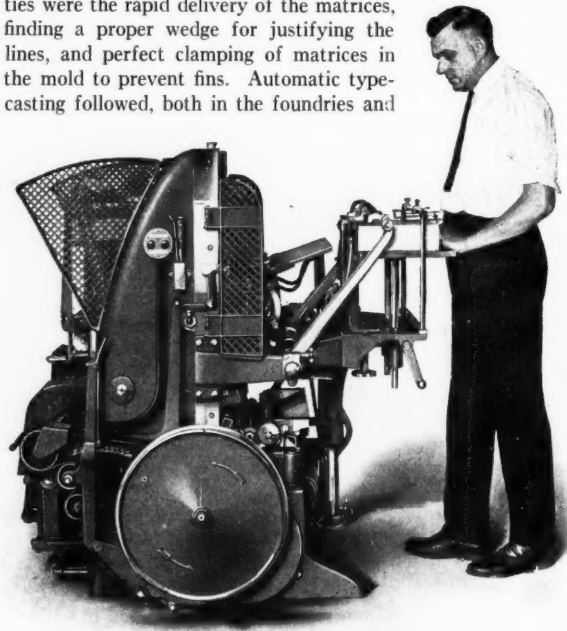
While paper cutters must always be supplied with stock by hand, yet the movement of the guides and the operation of the blade are now largely automatic, and the operator can cut and trim three times the amount of paper possible twenty-five years ago. Gathering machines have supplanted hand work; the great magazines of large circulation use the long Juengst machine, which requires only to have the different piles of magazine sections kept loaded to bring together automatically the parts of a 200-page magazine, stitch them, and deliver with cover attached. Then the magazine may go to a trimmer which automatically handles four piles, moving them quarter-way-round at each cutting stroke.

Stitching machines have developed from the simple saddle-back stitcher of the nineties to complicated special machines adapted to handle large and bulky work up to an inch and a half in thickness. Saw-trimmers, numbering machines and a

variety of small conveniences add to the automatic conveniences that are a part of every modern print shop.

In the composing room the typesetting and casting machines represent the automatic development. It has been a long stride from the three-man Thorne machine of 1890 to the complete linotypes and intertypes of today, which place a small foundry at the command of a single operator on the keyboard. Looking back at the struggles of Thorne, backed by R. W. Nelson, one is reminded that this invention nearly met its Waterloo when they came to match together the opposed type cylinders, each bearing ninety grooves that had to be absolutely accurate to allow the type to pass through. An error of only one ten-thousandth of an inch in the spacing was sure to be magnified ninety times when the circuit was made, resulting in a failure of nearly one one-hundredth of an inch, sufficient to break a type. I have heard that overcoming this difficulty cost the company some \$20,000; but it was overcome with a lot of other difficulties, and the Thorne did a profitable business for years as the first automatic typesetter to win success. Its sale was renewed for some years after the linotype came in, owing to an automatic distributor. It could then be operated either as a one-man or a two-man machine. But it lacked the justifier, although Desjardins, Cox and Cochrane all patented justifiers designed to be used with the Thorne. They were too late. The era of the slug machine had begun.

Then came the Mergenthaler, and the history of its rise is too well known to bear recapitulating here. Its development cost a million or two. Among the early difficulties were the rapid delivery of the matrices, finding a proper wedge for justifying the lines, and perfect clamping of matrices in the mold to prevent fins. Automatic typesetting followed, both in the foundries and



The Miehle Vertical

Probably the greatest innovation in press building ever attempted. It is easy to operate, saves makeready time and prints to register with remarkable speed.

in the printing office, with the monotype and Thompson casters. The Ludlow was a later development for display lines. The combined result is the near extinction of the hand compositor. Nearly all type is now composed automatically at the keyboard, and typefounding is reduced to ornamental display and specialties.



# MACHINE COMPOSITION

By E. M. KEATING

The experiences of composing-machine operators, machinists and users are solicited, with the object of the widest possible dissemination of knowledge concerning the best methods of obtaining results. Replies to inquiries will be made by mail when accompanied by return postage.

### Thread of a Screw

"What part of a screw is the thread? Is it the groove or the raised part of the metal?"

*Answer.*— In referring to the dictionary we find that "the prominent spiral part of a screw" is the thread.

### Stretched the Spring

An operator was advised to stretch the spring in the first elevator connecting link to prevent the matrices falling off in transferring. It appears that unless the upper guide of the first elevator is kept well lubricated, this spring yields too much and the line pies. He reports that since we advised the stretching of the spring, which he did, the trouble is ended.

### Second Elevator Lower Guide

"I should like to know the purpose of the second elevator lower guide post. It appears to have but little to do."

*Answer.*— When the second elevator descends the notch in the bar plate strikes the back of the post, which is slightly tapered. As the plate descends and finally comes to rest on the front plate of the intermediate channel, the plate and the bar have a fixed position laterally, due to the enlarged lower part of the post which fits into the notch in the bar plate. The second elevator bar has considerable friction with the teeth of the matrices during the transferring action from the first elevator jaws. For this reason it appears that the guide post has its work to do in preventing a lateral movement of the second elevator bar, which, if the post were not present, would throw the line and bar out of alignment. This is our understanding of the principal function of the guide post. Besides this, the arc cut in its back tends to cause the bar plate to come to a correct position in descending.

### Front Trimming Knife Is Nicked

An operator states that the right-hand knife on his machine shows a bad nick. The machine is a single-magazine model and was rebuilt lately.

*Answer.*— When the front trimming knives become nicked it is almost a certainty that the operator caused it through some neglect or carelessness. The usual causes are when a change is made from a thin slug to a thicker one and the ejector has been changed also, the operator fails to change the right knife to correspond with the liner change, and allows the cams to revolve once without casting (just to see if everything is all right). The ejector which advanced through the mold struck the right knife, and the cams stopped. Perhaps the operator took hold of the ejector handle and tried to drive it through, as is often done. The knife is struck by the ejector and it seldom fails to leave its mark. Of course, there was no excuse for sending the cams around once to try it, especially if a slug were not cast. Another common cause for nicks in the front knives is the method of changing the ejector blade.

The operator may try to remove the blade through the mold instead of turning the mold disk one-quarter revolution and drawing the ejector blade through the disk slot. In drawing the blade forward he takes hold of the upper front corner of the blade and pulls it forward. If the blade happens to be eight or ten point the pressure bar of the ejector guide makes it a trifle hard to withdraw and he pulls it out, causing the lower corner to strike one of the knives. This usually knocks a small piece out of the knife edge. If the operator had thought about it he could have prevented the damage by taking hold of the lower corner of the blade, thus protecting the knife by covering the lower corner of the blade. These two are the common causes of damage to the front trimming knives.

### Lower Part of Matrix Bruised

An operator submits a matrix with a bruise which indicates a resistance offered by the right end of the duplex rail in the first elevator front jaw. This rail may have a bruise on its upper edge at right end. A more likely cause is that the rail is a trifle above normal position. This condition is brought about by the turning of the link attached near the lower end of the first elevator slide. The link may turn owing to weakness of the flat spring attached to front of the lower screw. Examine the alignment of the duplex rail with the corresponding part of the delivery channel. Adjust by turning the link until alignment is secured. Bend the flat spring so it can not slip out of the notch. If the end of the duplex rail shows bruises, dress off with a fine file.

### Second Elevator Starting Spring

The following question was submitted for reply, but no address was given: "Why is the spring B-238 called the second elevator starting spring? It seems to me that the shape of the cam on which the roll operates, and the weight of the elevator, is sufficient to allow the elevator to descend."

*Answer.*— We are unable to state why or how the part received its name. However, it appears to be a logical name, as the function of the spring is to start the elevator down as soon as the descending surface of the cam comes in contact with the roll. The weight of the lever it would appear should make it descend, but the second elevator lever where it is astride of the upper guide is close fitting and naturally induces considerable friction, hence the need of some force to counteract the tendency the lever might have to remain up. Besides this, the top of the bar plate has quite an extended surface, which is in frictional contact with its guide. Then you have the friction of the lever shaft in its two bearings, all of which might tend to hold the elevator in its upward position. Another point you may have overlooked is that the elevator when it seats on the spaceband intermediate channel must not rebound when the bar plate engages the top of the front and back rails of the intermediate channels. In seating it must overcome all resistance at this point. We believe that the work

performed by this spring in starting it out of its upper guide, steadying the elevator in descending, making the bar plate seat firmly on the intermediate channel, and finally steadying the elevator as it rises to its position in the upper guide justifies its name and presence in the second elevator group of parts.

#### Slugs Become Shiny on Bottom

An operator writes submitting seven slugs. "You will notice Nos. 1 and 2 appear to be good slugs, 3 and 4 not so good, 5 and 6 have a shiny bottom, and No. 7 is the result of wiping the mouthpiece perfectly clean. The metal seems to accumulate on the mouthpiece, and I can get only about three slugs before I start getting shiny ones. I am also sending you a slug right after the cast, before it is trimmed by the back knife. Can you tell me the cause of the shiny slugs and the remedy?"

*Answer.*—The shiny bottom on the slugs may be due to imperfect lockup between mouthpiece and mold. It may also be due to lack of proper heat on mouthpiece burner. We suggest the following plan: Clean back of mold free from adhering metal and see that the back mold wiper felts are not glazed, and that they give proper pressure on mold. Increase the heat either under the pot or under pot mouthpiece. Give it a trial for half an hour and note results. If the results are negative, then test the lockup between mouthpiece and mold by using a thin even coating of red ink on the back of the mold, which of course must be free from adhering metal. Also remove the mold wiper, if it is above the ejector. If it is under the back knife it will not be necessary. The test of the lockup will decide what is necessary. If it is not uniform you may have to adjust the pot legs, or perhaps you will need to have the mold cap, body or posts straightened.

#### Matrices Transpose

An operator writes as follows: "Unless I take extreme care and go very slowly in assembling a line the spacebands will transpose with the last letter of the preceding word. Light-weight and heavy-weight matrices are the worst offenders, such as periods, apostrophes, commas, heavy cap. letters and em quads. The average weight mats do not cause so much trouble. I recently put on a new assembler slide return spring, but it gave the slide so much resistance that I put in a loop of stove-pipe wire an inch long between one end of this spring and its connection on the lever. The little book of Thompson's says not to make any change in that spring as it is always right, but taking some of the force away from the slide has decreased transpositions of matrices and spacebands ninety-five per cent. Another little assembler difficulty: In setting thirteen or fifteen pica lines the assembler slide always returns promptly to its normal position with the finger of the slide close to the star wheel, but in twenty to thirty pica measure the slide will stop with the finger of slide at from four to eight on the assembling elevator gate gage. I have done nothing to remedy that, as it will return to normal position if I hold the assembling elevator at its highest position a second longer than usually necessary. If I loosen the adjusting screw beneath the assembler slide brake it will return to normal all right, but the brake will not operate and the finger will ride the star wheel."

*Answer.*—The adding of wire to the spring to decrease its stress shows that the facings of the brake or the assembler slide were worn. Remove the brake facings (D-1459) and see if the corners are worn as indicated by shiny condition. These should be turned so as to present new corners to the slide, or you should buy new facings. The slide should be washed occasionally with gasoline. The transposition of spaceband and last character is usually due to the interference of the upper lugs of the matrix with the bottom of the chute spring. Set the chute spring so as to have a space about equal to cap. "W" between the corner and the rails adjacent. Bend the left

projecting points up about two points and set about one-half galley; if this does not cure the trouble bend the points up two points more, and repeat.

#### Matrices Transfer With Difficulty

An operator describes a trouble he was having which appeared to affect one font of six-point. In writing we explained that it seemed improbable that a machine trouble could produce the results without also affecting the other font as well, especially the caps.

*Answer.*—We suggest that you try at random several sets of cap. characters; for example, send away all capital "A's," with no other characters of any kind in the line. Remove pin from the plunger and set long finger to take care of the line. Repeat with cap. "E," and be sure to use cap. "T." When testing, observe if any irregular action occurs while the line is transferring. If interference appears to occur with any or all characters, when used separately, then we would examine the beginning or left end of the second elevator bar rails. Each rail of this bar should be examined for bruises. Pay particular attention to the lower rail at the left end where the cap. "T" combination teeth take hold. As you know, this character has but one pair of teeth, and these teeth are often damaged by contact with distributor box rails. When the teeth on this, or any, character are damaged, it sometimes results in interference in the shifting of the line.

#### Top Rail of Distributor Box Is Bent

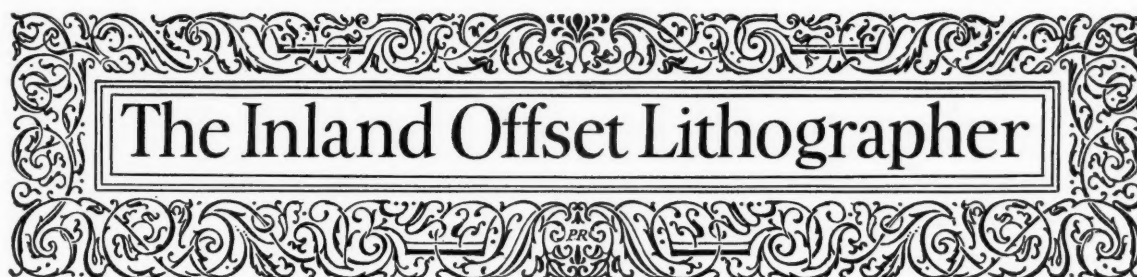
An operator submits several matrices showing an arc cut in the two top lugs. He writes in part as follows: "Please note the two matrices enclosed. I am having some distributor trouble and it has got me up a tree. About three weeks ago I received a new assortment of mats and the ones I put in my machine are being worn very badly by the back screw. The old mats are worn somewhat, but not like the new ones, and I can not understand why the new mats should keep on wearing off as they are. Every old mat in the magazine has a slight wear like the one I have enclosed; but after they wore off just a little they gave no more trouble. The mat worn very badly is one of the new ones (not only the "e's" are wearing like this one, but every one of the new ones) and if you can give me a solution for the cause it will be very much appreciated. The back screw shows no more wear than it did when I took the machine last January."

*Answer.*—The matrices show wear on both upper ears. It may be that the front top rail of the distributor box is bent toward the back rail. Remove the box by turning the screw in full distance. It is a common practice to remove the box and *not* turn the screw in full distance. This results in bending the top rail and causes matrices to be worn as indicated. New matrices would naturally wear more, if anything, than old worn matrices. Remove the box and fit a matrix on top rails and see if it binds. Bend the front rail slightly forward if it does. Another reason for the wear is that the distributor bar may need to be raised a trifle. However, do not change it until you have tested it. Raise the back distributor screw and place a matrix upper lug on the top of the back rail and note how near the brass strip the top of the matrix lug appears. It must not touch the brass strip, so if you find that it does, then you have the cause of the wear. Raise the bar until there is a small clearance between the top of the matrix and the rail.



WHEN somebody tells us our prices are too high and that the job can be secured for \$16.25 instead of our \$23.50 — are we surprised? Are we embarrassed? Are we all "put out"? Dear me, no! We betray about as much surprise as a Packard salesman emits when a piker tells him, "Oh, I can buy an automobile for \$600."—*Exchange.*





# The Inland Offset Lithographer

By FRANK O. SULLIVAN

Problems pertaining to Offset Lithography will be discussed under this heading with a view to offering practical assistance, and to the widest possible dissemination of accurate information regarding the offset process.

## The Typary Composing Machine

By WILLIAM GAMBLE, F. R. P. S., F. O. S.

Written Especially for "The Inland Printer"

**T**HIS machine was one of the most interesting features of the recent printing exhibition in London; it has excited much comment, and many opinions have been expressed as to its future prospects. So far as I can gather no decided objection has been raised against it by any one whose opinion counts for anything. Every one admits that it is a wonderfully ingenious machine and it must have been a work of great patience to have brought it to its present high state of precision. All have to admit that it will do the work it is claimed to do, and the optimists say they see the change that is coming in the printing trade, that this is the beginning of the end of typesetting. The pessimists are doubtful whether it can possibly supersede machines of such wonderful perfection and of such a wide range of usefulness as the Mergenthaler linotype, the intertype, the monotype and similar inventions now in world-wide use. As to that it all depends on whether offset and rotogravure are likely ever to largely supersede letterpress printing, for the Typary machine has no objective if it is not used in connection with these processes. There is no immediate likelihood of such a change so far as newspaper and periodical work is concerned, for there is no question that the newer processes can not cope with the big editions and the speed of output demanded. But these processes are not going to stand still, and keen brains are being applied to the problems created. The public likes to see work printed in offset and photogravure, and what the public demands the ingenuity of engineers, process men and printers will eventually supply. We have only touched the fringe of usefulness of these methods, and have hardly yet learned how to use them properly.

The Germans, who may be trusted to know where economy can be found in printing, as in many other industrial matters, have taken up offset whole-heartedly, and rotogravure with almost as much fervor, though not to the same extent. Many trade periodicals and publications with comparatively limited circulations are now being printed over there by one or other of these processes. Obviously that would not be so unless it was economical. The advantages gained are in the saving of making up forms, stereotyping, makeready and the better quality of illustrations obtained. If it is seen that by means of such a machine as the Typary the cost of composing can be reduced, the Germans will undoubtedly be the first to take it up. They already have done so for bookwork, two of the machines having been sold to a large book printing house,

which has been very successful in making reprints by photographic processes. In this line a number of German houses have been doing a large amount of business, not only for home but also for foreign orders. English publishers are having a large number of reprints made in Germany solely because of the cheapness of production. This has brought forth a protest from an eminent British professor, who says: "The work of English savants is at this moment going to Breslau, to Rome — God knows where — to escape from the British workingman and get printed." If reprints can be so cheaply produced it will not be long before the means for printing new works with equal economy will be found, and the Typary machine seems to supply that need.

One objection that has been urged against the Typary machine is that at present, even in the latest machine, it is supplied with only two faces — a roman and an italic — and it is thought unlikely that the makers will be able for a long time to come to supply such a range of faces and variety of sizes as are now available in the typesetting machines, or if they can do so the cost of additional sets of type bars and holders will be equally as great as the cost of matrices and their magazines. That is a mistaken idea, for I know that the makers are actively at work organizing the means for producing every variety and size that can be obtained in the typesetting machines, and they expect to produce the fonts as cheaply as matrices.

By the method adopted for producing the type bars the ordinary typefounders' matrices are used. These are assembled in a holder containing the fifteen letters, signs or spaces which are found on every type bar. The holder is placed in an automatic casting machine which delivers the bars completely finished ready for placing in the magazine of the composing machine. The notches and grooves on the bars serving to guide them from and back to the magazine are all finished in the same operation. An interesting new feature about these bars is that they are cast in a special alloy which contains no lead, so that they are harder and sharper than ordinary type, and as the wear in the machine is infinitesimal their life may be regarded as a very long one, compared with the matrices of the typesetting machines.

Those who have read the descriptions of the Typary machine may have been puzzled to understand how the machine can go on working indefinitely without running out of sorts at some time or other. An explanation of the system of the type bars will easily show how this is accomplished. The complete alphabet with signs, punctuation marks and spaces is divided

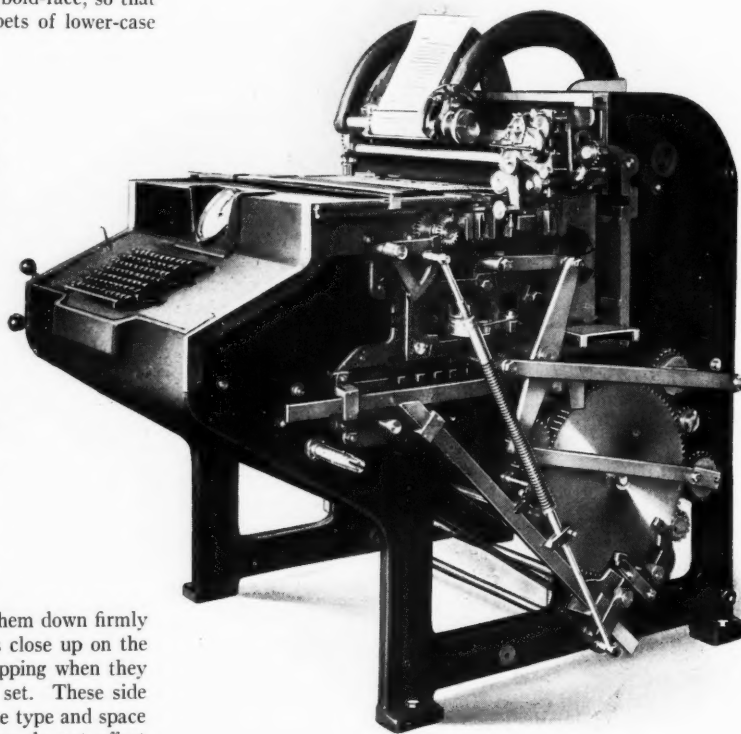


into fifteen groups in which all letters having the same set width are classed; thus fifteen letters on fifteen bars yield 225 different characters. As some characters have to be used more than once in setting a line, which the machine does before it prints, it is necessary to have a reserve of bars to meet any emergency. The maximum width of line composed by the machine is thirty-two ems of twelve-point, so that not more than about sixty-six characters can be got into that space. The magazine holder is provided with eighty-nine magazines, each containing fifteen type bars with their fifteen characters and one spacing bar; thus there are eighty-nine of the same character in the magazine holder. It is obvious that if the operator were to go on setting the same character to the end of the line, and then repeat it for as many lines as he liked, he could never run short of any single character. The 225 types include the two different faces run in the machine at one time; for instance, roman and italic, or roman and bold-face, so that each magazine contains two complete alphabets of lower-case and capitals, with all the requisite figures, signs, spaces and punctuation marks.

The aligning and justifying of the line is ingenious and yet simple. Justification is effected by means of a special bar between each two words, this bar being provided with flat steel springs on one of its sides. These space bars are introduced after each word as the line is typed; a space key similar to that on an ordinary typewriter is used for the purpose. The operator can tell by the point indicator in front of him how many points he has set and when he is reaching the end of the line. On completion of the line the operator switches on the power mechanism, when the following action takes place: the type and space bars are first pushed out from the magazines onto a table immediately in front, this table being provided with flexible steel guides between which type or space bars run loosely. The first step towards alignment is then taken by means of a steel straight edge which automatically comes forward and engages in all the notches of the bars and beds them down firmly on the table. This being done, two side arms close up on the group of bars in the manner of vise jaws, stopping when they reach the exact measure for which the line is set. These side arms enclose in their grip and bind together the type and space bars and the flexible steel guides; these latter do not affect the situation, as the type bars and space bars are provided with slots along their entire length into which the guides fit when the side arms close up. The steel springs on the sides of the space bars now do their work simply by accommodating themselves to the pressure of the side arms, closing up or spreading out according to whether the number of type bars used to make up the line in any particular instance fills the measure closely or loosely. The side arms having closed up and justification having thus been obtained, the alignment is completed by a little steel wheel with a wedge-shaped edge running across the bars and through the grooves.

Before the line of bars is closed up it would be quite possible for the operator to withdraw a bar and replace it with another from a reserve magazine kept beside him if he is conscious of having struck a wrong key, but in practice it is found quicker to press a lever and send the whole line back to the magazines, when he can type the line again. As soon as the aligning wheel has run through the line a little ink roller passes over the type, and the paper roller descends to make the impression. As the paper roller rises the spacing for the next line is automatically performed.

The keyboard looks pretty much like that on all standard typewriters. There are eighty-four keys, giving with the shift device a choice of 225 characters. The machine does not print as each key is depressed, as in the case of an ordinary typewriter. It simply releases the recording and setting mechanism, the remainder of the operations being effected by the mechanical power provided by the motor. This renders the touch very light and regular, which is of material assistance in maintaining a high speed and obviating undue fatigue; it also insures that the inking shall be absolutely even with each impression. The cycle of operations set in motion by pressure of the key is that the magazine is lifted until the compartment



Side View of the Typary Composing Machine

which holds the required type bar is level with the table, and at the same moment a rod pushes the bar out onto the table, but only so far as to bring the required letter on the bar into the setting line. Thus the ends of the bars are in different positions, projecting by varying degrees. The letters on the bars are cast at right angles to the length of the bar, opposite to their position on a linotype slug, and between each two letters is a notch for the purpose of alignment.

After the operator has set a typed line the time taken to automatically assemble, align, justify, ink, and take the impression, and for the platen to return to its first position, is approximately two seconds. The operator can proceed to type the next line as soon as the indicator on the recording dial returns to zero. The time taken for the operations, set in motion by touching a key, to take place is one-tenth of a second, so that the maximum speed that could be attained by the machine, if an operator could be found to work it, would be 36,000 strokes an hour. There is thus ample scope for skilled operators to obtain a higher speed than is attained on

any of the type-composing machines of the present day. In ordinary practice it is found to be quite possible to compose 10,000 letters an hour. If the operator is sufficiently expert he can have one line printing, a second line registered for the magazines as soon as they return to normal position, while he composes a third line. An emergency key is provided so that in the event anything goes wrong, the depression of this key instantly stops the machine and locks the mechanism.

The type bars are cleaned once a week, an operation which should take about fifteen to thirty minutes. Otherwise the machine requires only oiling and ordinary mechanical attention. The machine is by no means bulky. It occupies a space of 4 feet 3½ inches by 3 feet 7 inches; the weight is one ton, and the motor required to run it is one-half horse-power. The cost of the machine is not much, if anything, less than that of a typesetting machine; the prospective purchaser must decide whether the service it can render and the economy it can effect justify the outlay. It is to be remembered that there is no outlay for metal, or for melting and replenishing it.

The question of dealing with corrections will probably be raised by the practical printer. The idea is to cut out the lines where corrections have to be made and retype them. The printed copy issues from the machine in a long slip like a galley proof, and it is cut into suitable lengths for the pages or columns. To facilitate correct cutting the machine prints an arrow in the margins opposite the division between the lines. By means of a special layout board the slips are placed in correct position, and the correction slips inserted. The results do not reveal the position of the joins, so that it may be taken there is no difficulty of laying down correctly.

The reproduction of the type matter is done by the simple and efficient Typon process, which does not involve the use of a camera. The Typon process is, of course, also a product of the Typary company, and many of our readers are no doubt

already familiar with it. For those who are not it may be mentioned that the only necessary apparatus, apart from the Typon sensitized paper, is the ordinary vacuum printing frame. The operations consist of placing the copy to be reproduced face upwards on the front glass of the printing frame and the Typon paper with its emulsion side down on the face of the copy, then the frame is shut down and a battery of incandescent lamps is switched on—the intensity of the lamps is sixty watts per square foot of surface, and the exposure takes thirty to sixty seconds. Development, fixing and washing are just the same as for an ordinary photographic print. The paper being made with a stripping film, a sheet of "glassine" is squeegeed on to it while wet, and when dry the film can be drawn away on the "glassine" support. Thus film negatives are obtained which can be easily laid out for printing down on the zinc plate for the press. The operation is quicker than making a wet collodion negative, and the advantages of the films are manifold—freedom from breakage, ease of handling, and storage for future use.

The experts of the Typary and Typon Company seem to have thought out the whole scheme of the machine and reproduction process very completely, and, in fact, before it was placed on the market it was well tried out in the works of the Polygraphic Company, at Laupen, near Berne, Switzerland. Three of the composing machines were practically worked on actual printing jobs for over three months before any public announcements were made to the trade. One of the jobs was a book of railway fares containing about 25,000 lines of figures.

To my mind this machine is one of the most wonderful achievements in the history of the printing industry, and deserves to rank with the Mergenthaler linotype and the Lanston monotype machines. It performs its operations with more than human precision, and saves the operator from having much more to think about than to manipulate the keys.

## The Lithographic Technical Foundation



APPROXIMATELY \$70,000 was added to the Lithographic Technical Foundation Endowment fund as the immediate result of the recent western trip by Joseph Deutsch, chairman of the Endowment Fund Campaign Committee, and Robert Tyler, field representative. On August 5, at the Chartiers Country Club just outside Pittsburgh, Mr. Deutsch, R. V. Mitchell, Cleveland, Ohio, president of the Harris Automatic Press Company and member of the Foundation Committee on Education, and H. A. Bernhardt, member of the Committee on Research, addressed the annual meeting of the Tin Can Club at which were present a number of prominent lithographers. Promises of coöperation by subscriptions to the endowment fund were made following the addresses, in which it was made clear that in the scientific investigation of all problems of lithographic production difficulties of the metal lithographers will receive the most careful attention.

Mr. Deutsch's western tour had as its objective meetings in San Francisco and Los Angeles, and Minneapolis and St. Paul. In San Francisco dinner was held at the Commercial Club, presided over by Charles F. Traung, who with Carl Schmidt acted as associated chairmen, in the absence in Europe of Max Schmidt, who heads the San Francisco committee. Addresses were made by Mr. Deutsch and Mr. Tyler covering the purposes and program of the Lithographic Technical Foundation, emphasizing particularly the need for a laboratory devoted to problems of the industry and the possi-

bilities of tangible benefits to be derived from both the scientific research and coöperative education phases.

Subscribers in San Francisco who helped exceed the \$30,000 quota included Schmidt Litho Label & Litho Company; Traung Label & Litho Company; Galloway Litho Company; California Ink Company; Louis Roesch Company; Louis Roesch personally; Miller Litho Company; M. J. Calnan; Olsen Litho Company; Scholz Ericksen & Co.; Western Can Company; Hall-White Company; Carl Hilliers, of the California Ink Company; A. Carlisle & Co.; Schwabacher-Frey; Union Litho Company.

In Los Angeles H. W. Kortlander, vice-president of the Western Lithographing Company, chairman of the committee there, arranged a luncheon for Mr. Deutsch and Mr. Tyler at the Jonathan Club on July 16, which was attended by a group of leaders in the lithographic industry in southern California. The conference was a most enthusiastic one, and those present readily undertook to raise the \$20,000 quota assigned to the city. Subscribers in Los Angeles included the Western Lithographic Company; W. P. Jeffries; Charles Hadley Company; C. S. Hutson Company; Kellow & Brown; Los Angeles Lithographic Company; the Chimes Press; the Neuner Corporation, and the Union Lithograph Company.

Following the Los Angeles meeting Mr. Deutsch toured the Pacific Northwest, where he was responsible for obtaining subscriptions from Irwin-Hodson Company, Bushong & Co., and F. C. Stettler Manufacturing Company, Portland, Oregon; North Pacific Bank Note Company, Seattle and Tacoma; The Everett Pulp & Paper Company, Everett, Washington; the

Spokane Lithograph Company, Spokane; The Rocky Mountain Bank Note Company, Salt Lake City, Utah. Pledges also were obtained on the return trip from Samuel Dodsworth Stationery Company, Bankers & Merchants Lithograph Company, of Kansas City, Missouri. Owing to the absence of many prominent figures in the industry of Kansas City the formal meeting there was deferred until the early fall.

The Minneapolis-St. Paul group was addressed at a dinner in the Minneapolis Athletic Club the evening of July 27, at which C. H. McGill, president of the McGill Lithograph Company, Minneapolis, presided as chairman of the Campaign Committee in that district. Mr. Deutsch and Mr. Tyler spoke for the Campaign Committee, and brief talks were made by John J. Gleason, president of the Brown-Blodgett Company, St. Paul, a member of the Board of Directors of the foundation, and by others. Subscribers in the Twin Cities area included Seaman Paper Company, McGill Lithograph Company, Harrison-Smith Company, Murphy Travis Company, and Poucher Lithograph Company, of Minneapolis; the McGill-Warner Lithograph Company, Brown-Blodgett Company, Broderick Company, and the Inter-City Paper Company, St. Paul.

The date for the New York meeting in the interest of the foundation has been tentatively set for September 10, at which time it is expected important announcements will be made concerning the remainder of the campaign. While meetings have been held in fourteen cities the Campaign Committee feels that less than eighty per cent of the lithographers of the country have been reached by direct contact. Plans are now being considered whereby the remaining members of the industry will have opportunity to hear at first hand so far as is possible the details of the Lithographic Technical Foundation's aims, and methods to be employed to achieve the purposes for which it is now established.

The following letters indicate the enthusiasm for the foundation among the lithographers:

Baltimore lithographers and representatives of related industries are proud to have part in the endowment fund campaign of the Lithographic Technical Foundation.

At the dinner held here the night of June 22 we had the largest attendance of lithographers of the section in many years, and all were impressed with the tremendous importance of the purposes and program of the foundation.

The reaction following in substantial subscriptions to the endowment fund is the best sort of proof that there has been crystallized in a concrete form what we have long been considering as individuals: the need for raising our industry to higher levels by scientific investigation of our production problems and bringing to our workrooms intelligent craftsmen.

As chairman of the Baltimore committee in the endowment fund campaign, I feel that I am speaking for my associates as they would themselves speak when I say that we are behind the foundation with our enthusiasm, our money and our continued interest.

ALFRED T. HOEN,  
Chairman Baltimore Committee.

Philadelphia's testimony to its belief in and support of the purposes and program of the Lithographic Technical Foundation was convincingly presented at the recent dinner here, when practically all the quota was subscribed in response to an appeal by Mr. Deutsch, chairman of the Endowment Fund Campaign Committee. The following day we went over our quota, and the end is not yet.

The dual program of scientific research and cooperative education of executives and craftsmen appealed to lithographers in this district as being the most important advance in our industry since its beginning. In addition to subscriptions from lithographers, pledges were made by paper mills, ink manufacturers, supply men and others whose activities dovetail with those of lithographers.

We were not surprised that the success of the campaign is assured, as was told us by Mr. Rode, Mr. Mitchell, Mr. Deutsch, Mr. Latham and others at the dinner. I think there has never been a time during the campaign when its ultimate success could have been doubted.

Philadelphia is glad to have had its share in making this success, and I am confident that other sections of the country will rally as we did to the appeal.

WALTER CLOTHIER,  
Chairman Philadelphia Committee.

The following two letters to Joseph Deutsch are samples of what is happening nearly every day:

Dear Mr. Deutsch: JENKINTOWN, PENNSYLVANIA.

It is my pleasure to inclose check for \$1,000 covering subscription of \$500 each of my two sons, Charles Edward, five years of age, and Walter, Junior, two and a half years of age, who no doubt may be the youngest subscribers to the fund, and I am sure this investment of their complete savings account will be the best investment they will ever have the opportunity to make. I call it an investment because the value of your work will pyramid year after year and can not help but reflect this advantage to my boys, and other boys who will enter or be associated in some way with the industry in years to come.

It is a privilege to be permitted to subscribe. There is no need to wish you success; that is definitely assured.

MIRIAM B. CONLAN.

Dear Mr. Deutsch: PHILADELPHIA, PENNSYLVANIA.

Everybody present at the Philadelphia meeting last night left with a complete and thorough conviction of the immense value of the work that will be accomplished by the Lithographic Technical Foundation.

Your inspiring words, and those of Mr. Rode, Mr. Latham, Mr. Hoen and others, will continue to bear fruit in Philadelphia. I am sure the fund will grow far beyond the quota; in fact, this growth has already started this morning by another large subscription. And there will be more.

Unquestionably the foundation has immediate use for funds, and with this in mind we are inclosing check in full for our mite. We have a full realization of the advantage that must accrue eventually to all who are concerned or will be concerned, not only in the industry but in all the allied branches.

To you men of such great vision and foresight who have given of your time and funds so unstintingly, we extend our congratulations. We know that your efforts will be crowned with the greatest success.

WALTER CONLAN,  
President, Crescent Ink & Color Company.

## AN INNOVATION IN FOREIGN OFFSET PRESSES

Realizing that for mass production of multicolored wrappers, etc., the sheet-fed offset press is too slow, Albert & Co., of Frankenthal, Germany, have perfected and placed upon the market a new two-color offset press that feeds from a roll and is adapted so as to take rolls of varying widths. It has created great interest abroad.

The accompanying illustration shows a variable two-color Albert offset press printing on the paper as it is fed from the roll. The largest size of the printed sheet is approximately 33 by 46. This size can be varied in width and length down to as small as 23 by 29 inches, as the occasion requires.

As the paper is fed in from the roll it is automatically cut off by means of revolving cutting cylinders into sheets of the required size; these sheets are seized by the grippers of the printing cylinder and printed upon in two colors, one on top of the other. By means of a transferring cylinder, the printed sheets are conveyed to another cylinder, which collects five sheets and transfers them to a delivery carriage on wheels, which places them evenly on a delivery table. The latter has a device for joggling the sheets from three sides. The delivery table automatically moves downward until its casters touch the floor, by which time the pile of printed sheets on it is about forty inches high. Then the table is removed from the machine and at once replaced by another one. A cutting device, for cutting the sheets lengthwise, built into the machine in front of the collecting cylinder, cuts the printed sheets evenly and accurately. This is of importance for their further use.



The two inking and damping devices are easy to get at and can be started or stopped at will during the printing. In the construction of the inking devices special attention has been paid to a uniform distribution of the color when printing large surfaces. The starting and stopping of impressions is effected automatically by pedal; furthermore, if a paper roll has been used up or if the paper tears, the impressions will stop instantly. Each machine is equipped with a push-button control for starting and stopping; with a main and auxiliary motor; with automatic device for sucking off the dust from both sides of the paper; as well as with a device for sucking off small bits of paper; precision rollers, ball bearings, etc.

By creating this type of machine Albert & Co. believe they have constructed a press that will fill a gap in the lithographic field. The single-color sheet-printing offset presses manufactured by this company have long been considered standard types of machines in European countries. In mechanical construction and simplicity, it is claimed, it would be difficult to further their perfection.

For this reason, Schnellpressenfabrik Frankenthal (Albert & Co.) have requested a thorough and impartial examination of the machines of their manufacture. Through their research department some very difficult experiments of much benefit to the trade have been undertaken, the result of which led to new methods of constructing certain parts, making them practical and efficient. As an example, the degree of exactness in which single parts of the machine work together is so great that it is claimed that one million sheets can be printed from one plate.

The sale of Albert & Co.'s presses has been greatly increased in Europe during the past few years — the result not only of years of experience, but also going hand in hand with a thorough research department and by practical experiments.

At the present time one of their single-color offset presses is being daily demonstrated in the plant of Robert Reiner, Incorporated, Weehawken, New Jersey, whose New York offices are in the Printing Crafts building, 461 Eighth avenue, New York city.

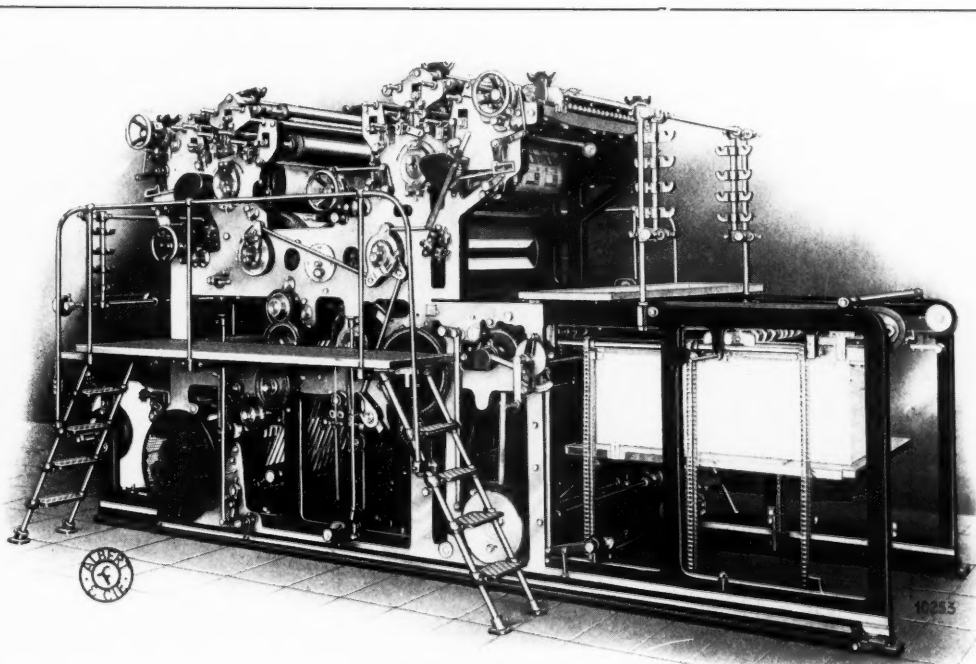
## Lithographic Topics

By "SULLY"

TORSTEN E. ODELSTIERNA, technical manager of Sveriges Lithografiska Tryckerier, Gothenburg and Stockholm, Sweden, came to this country to study American methods and machinery as used in the production of offset lithography. He spent two very interesting and instructive months here, and sailed for home on August 1. His company operates sixteen plants in Sweden; distributed among these plants are twenty-six offset presses, fourteen of which are the Potter offset press, the rest Mann and German presses. Some very remarkable offset work is turned out by this company, especially in map work, the flowers of Sweden and the birds of that country. Mr. Odelstierna presented me with a number of samples of such work, and they are very good; the maps resemble the work of a water-color artist, while the reproductions of the birds are remarkably natural. Such reproductions require time and patience and infinite care.

Mr. Odelstierna's chief interest was in the photomechanical processes and the various makes of step-and-repeat machines. He saw them all, and has gone home to recommend that his big company standardize on one special kind of machine made and marketed by American manufacturers.

ANOTHER interested visitor during the month of July was Yng Franco Re, vice director general de los Tallers Graficos de la Compania General de Fosforos, or, in other words, the General Match Company, of Buenos Aires, Argentina. Mr. Re could speak very little English, but he had a very able bodyguard and interpreter in the person of young Mr. Parsons, of the Parsons Trading Company, who speaks Spanish fluently. Through him I was able to learn that the General Match Company operates fourteen offset presses, four of which are Harris presses, the rest of German make; also ten stone presses and twelve Miehle cylinder presses. The product of this plant is posters, catalogues, car cards, cigar



Albert & Co.'s Two-Color Offset Press

It prints from an endless reel and cuts the sheet to a maximum size of 32¼ by 45¼ inches. The printing surface is 31½ by 44½ inches. Impressions per hour from 1,600 to 1,800.



bands, box tops and a general line of printing. Mr. Re was also interested in step-and-repeat machines with a view to establishing a photo-litho department in his company's plant in the prosperous South American city.

A GREAT many letters come to me inquiring about the cost of installing an offset press and a photo-litho department—letters that show the deep interest master printers are taking—and it is always a pleasure to answer them in as much detail as possible. The following figures, showing the approximate cost of installation and the resultant benefits therefrom may prove of interest to the readers of this department.

Let us assume that the printer wants to start out with an equipment that will produce lithographed sheets up to 28 by 42 or 30 by 44, which, of course, will include a photo-litho department. For such a plant he will need the following:

1 offset press at (approximately).....	\$12,000
1 camera, size 24 by 24 inches, complete with curtain slide, plateholder, and ground glass and frame;	
1 iron camera stand, 15 feet long, complete with turntable and copy board;	
1 circular halftone screen;	
1 lens;	
1 set color-separation filters;	
1 pair camera lamps;	
1 printing lamp;	
1 plate whirler, with heating and motor attachments, complete;	
1 photomechanical or step-and-repeat machine;	
1 negative registering device;	
1 lot miscellaneous material—all at (approximately) .....	9,500
Grand total of.....	\$21,500

These prices are about the minimum amount for which an offset and photomechanical department can be installed. Of course, the prices quoted are for a small-sized press and the lowest-priced photomechanical machine on the market. The prices on the latter vary from \$5,500 to \$25,000. If a larger-sized offset press is contemplated, say, a 38 by 52 press, the price would be approximately \$15,000, which, when added to the photomechanical equipment quoted at \$9,500, would bring the total up to \$24,500.

To the average printer this may seem a very great outlay for equipment, but he must bear in mind that, after the first payment, such a plant should earn sufficient to pay for itself within a given period. It is the continuous rotary motion of the offset press that has contributed so much towards its success: its output and earning capacity, when compared with the flat-bed cylinder press, are easily two to one in favor of the offset press. Besides there is the elimination of makeready, electrotyping, stereotyping, halftones, etc.

I know of one printing establishment in the West that specialized in a certain class of work. Competition became so keen that the members of the firm looked around for other methods of doing the work, and, after the most careful investigation, one offset press and a photo-litho department were installed, with the result of a saving of some thirty per cent in manufacturing costs. Besides the work was so superior that the company was not only enabled to charge its customers a higher price, but it now has a monopoly on that class of work in its city and is installing a second offset press. Another printer in the East installed one offset press six months ago, a second one two months ago, and is clearing out the space for three additional ones.

There are any number of instances of like character throughout the country, and the growth of the offset industry during the past eighteen years should be food for thought and worthy of careful investigation by other printers.

AN ATTRACTIVE booklet, size 8 by 10 inches, has been issued for the new Union Station at Chicago. It is twenty-four pages and cover, the cover being lithographed in three colors, the inside illustrations and text matter in black with brown borders. The crayon sketches of the interior and exterior of one of "the world's foremost railroad terminals" have been very ably executed by the artist, George Shepherd, and the reproduction by offset lithography has been more than faithfully carried out in the plant of R. R. Donnelley & Sons Company—the Lakeside Press—Chicago. It is a remarkably well executed piece of work, and I have but one criticism to make—the imprint; it says, "Designed and printed by—." I should have preferred to see "Designed and lithographed by the offset method by—." It would be more to the point.

It is gratifying to learn of the contented and harmonious spirit that pervades every department of the Bureau of En-



Charles E. Marx

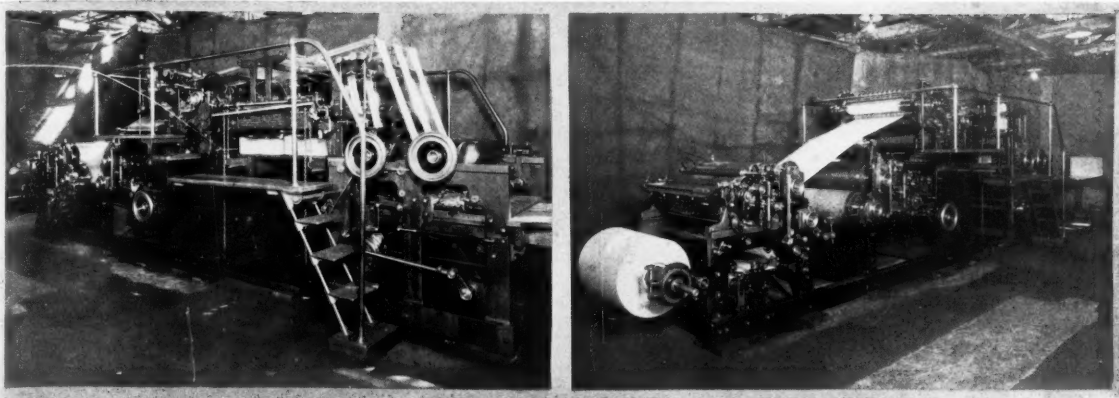
graving and Printing at Washington. The morale has been greatly improved in every way within the past year and the boys are all happy and interested in their work. H. Preston Dawson, manager of the photo-litho division, and Charles E. Marx, foreman of the photo-litho division, are men well qualified to hold these responsible positions, and the department is forging ahead under their direction. They are both young men in years but old in practical experience, and yet they are always on the lookout for any new device

or process that will tend to increase the efficiency and economy of that division. The writer hopes to be able to visit them at an early day and get an "eyeful" of the work being turned out down there in the big plant.

MASTER minds are at work all over the world in solving problems that confront the offset lithographer—the research department of the Lithographic Technical Foundation, Incorporated, Hans Garte and his coworkers on the Monogutta process in Germany, Murray C. Beebe, chief engineer of the Wadsworth Watch Case Company, on his continuous-tone lithographic plate, and Ellis Bassist with his patented method of reproducing positives on a copper-coated sheet of glass, which was mentioned in our August issue. I have wanted to give the readers of this department a full and illustrated article on the Monogutta process, but it has been slow in coming to me from Germany. I hope to have it very soon and will then give it to our readers. It is just possible that I may be able to induce Murray C. Beebe to give us an article on his research work and what he has been able to accomplish with his continuous-tone lithographic plate.

#### PERFECTING PRESS OF GREAT PRODUCTION

During the month of July the Premier & Potter Printing Press Company shipped to the Government Printing Office at Washington a web perfecting press for printing post cards. The press is said to be mechanically perfected to a point beyond anything ever designed and built for a similar purpose. It has a production capacity of 6,400 post cards a minute or 384,000 an hour; it is 40 feet in length, 10 feet wide, and its



Two Views of the New Card Press in the Government Printing Office

printing forms carry eighty plates on each cylinder. The thickness of the stock, which is fed from a roll, is twelve one-thousandths of an inch, and it is purposed to reduce this to ten one-thousandths of an inch. The saving thus made on stock alone will pay for the press in three years.

An automatic binding attachment is to be added to the press later, which will permit of binding the post cards in packages or units of twenty-five, fifty, one hundred, and so on. The press was thoroughly tested out in the presence of Public Printer George H. Carter and the members of the mechanical staff in the Government Printing Office.

It is aimed to have the press in full operation in September. It is so constructed that either one or both sides of the cards can be printed, and the cards are automatically cut into either twenty double or forty single units, and the finished product delivered to be boxed.

It is said that because of its mechanical construction this press will supersede those now in use in the plant.

### AN OLD-TIMER'S REMINISCENCES

By JOHN T. BARLETT

When the modern printing buyer offers rude remarks about the high cost of printing in 1925, he should be reminded that there have been times in the nation's history when printing cost much more. For example, take Virginia City, Montana. While recently in Boulder, Colorado, H. M. Manners, eighty years old, of Lebanon, Indiana, gave some reminiscences. With a partner he left Ohio by ox team with a small printing plant in 1864. When the caravan reached Virginia City the partners established a newspaper, the *Virginia City Post*, the first paper in that wild and woolly camp. The first copies sold for 50 cents in gold. They obtained \$6 a hundred for printed business cards. One of their first jobs, with only a few over one hundred cards in it, brought them \$10. The text was thoroughly western mining camp—"Good for One Dance and Two Drinks."

Those were days of ups and downs in the printing business. There was a buoyancy of philosophy, however, which never seemed to desert the printer. Like the cat, he might turn over in the air excitedly several times, but he always landed on his feet. Local western history is full of interesting anecdotes of printing as it was in the early days. One of the most prized souvenirs of a certain man in Revelstoke, British Columbia, is a copy of the last edition of the *Kaslo Claim*, which has on the front page a large tombstone bearing the inscription, "Sacred to the Memory of the *Kaslo Claim*." An epithet in flowery verse follows, ending with these words, "— and like the town of Kaslo, she is bust."

Printing sold at high prices in those days—higher even than the same service costs today when a dollar is worth far less in service, labor and the goods with which we keep warm and comfortable than it was fifty or more years ago.

### A HEARTFELT TRIBUTE

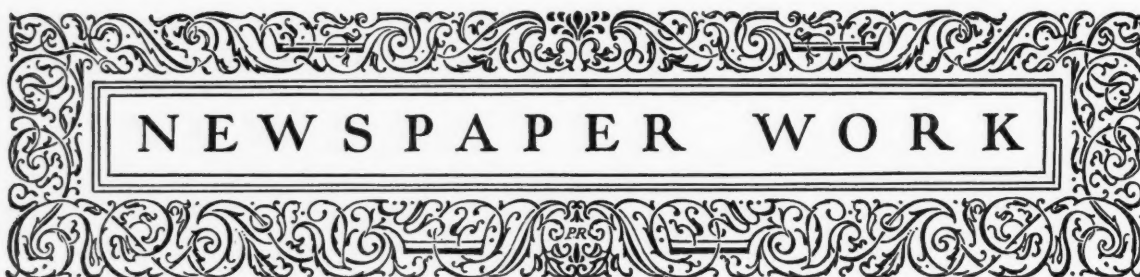
By F. G. FERGUSON

How doth the pesky typesetter  
Improve each shining chance  
To blight our choicest poem,  
Or essay or romance!  
A letter short, a letter long,  
A letter out of place,  
Our jokes are killed, our logic spoiled,  
Our verse is robbed of grace.  
Our heroes "clamly" face the worst,  
Our flappers sport "boobed" hair;  
Their frocks with "jew-jaws" are bedecked  
Despite our anxious care.  
Our veterans are battle-"scared,"  
Or, worse still, "bottle"-scarred!  
Our heroines are "stary"-eyed,  
Their round, bare arms are "tarred."  
And every phrase we've labored o'er  
They pounce upon with glee,  
And spread it on the printed page  
A silly thing to see.  
Oh, when these datted, soulless imps  
Beneath the daisies lie,  
The epitaph that marks their tomb  
Should be a line of pi.

### THE WORLD'S LARGEST KORAN

Of all the strange and precious objects—of art and otherwise—that have been auctioned off at Sotheby's in London, one of the strangest came up for sale not long ago. It was a Koran—intended for use in a mosque—which is said to be one of the largest, if not the largest, in the world.

The book is four feet tall, with pages two and one-half feet wide, and is a foot thick. The covers are of wood. It takes two men to lift this truly ponderous tome. Each page contains but ten lines of script, which is four inches high, and the borders are richly illumined with floral designs. The whole book is covered with gold brocade. It was sold to an Oriental for two hundred pounds, and will probably go back to its home in the ancient East. For the same reason that leads curators of museums to juxtapose ostriches and humming birds, the auctioneers offered for comparison a tiny Koran measuring one and one-half inches square.



# NEWSPAPER WORK

By G. L. CASWELL

Editors and publishers of newspapers desiring criticism or notice of new features in their papers, rate cards, procuring of subscriptions and advertisements, carrier system, etc., are requested to send all letters, papers, etc., bearing on these subjects, to The Inland Printer Company, 632 Sherman street, Chicago. Criticisms of newspapers can not be made by mail.

### Circulation Not Always Considered

A peculiar fact is stated by Albert H. Lee, of Idaho, as follows: "Few advertisers (local) of weekly papers base the cost of their advertising on circulation, and it is a hard matter to make them realize that they should pay more for space in a paper with 2,000 circulation than they do in one with 1,200." Did you ever notice that in your own local newspaper field? We have. It came to us like a blow in the face the first few times, when some local advertiser would question our rate of 30 cents an inch when another newspaper in a neighboring town, with less than a thousand circulation, would run his sale advertising for 25 cents. We have also had classified advertisers quibble about a matter of 10 cents more for advertising in our paper than in another one, where a word or two difference in the ad. made it run a full line extra in our paper and we charged for it. All of which is, however, only human nature, and a result of misunderstanding, or lack of understanding, of newspaper business. The subscriber goes to an oil station and he pays the same price for gasoline at one that he pays at another—and never questions the quality, and seldom the measurement. Yet there may be quite a difference in both. His sale ad. in the newspaper reads the same as in another paper and he regards it as a matter for the same price. Can we as newspaper men educate the reader to the difference and change his attitude toward the newspaper offering the larger value at what is a higher figure? We believe that is the only method. It will take time and patience.

### Why Discriminate in Advertising Rates?

One of the most careful and conservative county newspaper publishers we know recently said that he had changed his system of advertising rates to make his local advertisers pay exactly the same rate as the "foreign" or national advertiser, and he believes that principle is correct. He maintains a system of special discounts for quantity advertising and for continuous advertising, however, that will permit the heaviest local advertisers to come in with greater volume and regularity. We have always believed and maintained that this is the correct idea of local newspaper advertising rates. The impression has gone out that national advertisers are charged a much higher rate than local advertisers. Agencies and representatives run up against this criticism all the time when they are considering local newspaper advertising.

Is there really any reason why a national or outside advertiser should pay more than a local advertiser for the same space and the same service? Even considering the agency commission of fifteen per cent that comes off the gross charge, it may be maintained that the outside advertising does not cost the publisher any more than his home or local advertising, if as much. The outside advertiser usually furnishes good copy, or perhaps mats or cuts, requiring perhaps a mortise or an added line of hand-set type. But he comes in without waste of time in

soliciting, and usually without as much work in handling the copy and the account as necessary with the home advertiser. He takes your time only in bookkeeping and billing. The home advertiser may take your time personally; often he may require your help in arranging copy and in changing proofs. He requires about the same amount of bookkeeping and billing and checking. The time put in with him in soliciting his business, running after his copy, showing proofs and all that will offset the fifteen per cent allowed to agencies, which do all that work for the outside advertiser.

There is no advantage either way in the collection of accounts. Often a local advertiser may be as hazardous financially as an outside advertiser, and we have known cases where businesses having large accounts on the ledger have gone into bankruptcy, leaving the local publisher holding the sack for a considerable loss.

One example of criticism has come from one of the largest automobile advertisers in the country. A few years ago he did several millions of dollars' worth of advertising all over the country, and his accounts with the smaller papers of the country ran into the thousands. He can not see the justice of higher charges for his advertising direct from headquarters than when his local dealer places the same business at home. He will not pay a higher rate, and his plans once contemplated placing all such business by the local dealer and letting him pay the bill at the local rates. It did not work out well. Now he is using larger publications almost exclusively, and because of an apparent discrimination the local papers are suffering a loss of this perfectly good business.

Then why not all publishers get on this basis of fairness and equality to the outside advertiser and make their rate cards show emphatically that the rate for local and outside advertising is exactly the same?

Quantity and regularity discounts are fair and good business. They are recognized by all big concerns in any line.

### Contracts or Agreements?

One of our newspaper friends in a small town asks for a sample form of advertising contract that he might use with his patrons. Such advertising contracts for local use in small towns are very rare. Personally we wouldn't use one at all. We have tried it in times past for the purpose of setting out certain discounts for space to be used by large advertisers. The result with us was that we were held to the contract, but we could not enforce it against the advertiser, no matter what he did. For instance, suppose we made the contract provide for a discount of five per cent if more than six hundred inches were used; or, for ten per cent if more than one thousand inches were used in one year. The advertiser might sign such a contract and then not use the six hundred or one thousand inches, but he would have the discount each month, and if pressed to pay it back he would be sore and unfriendly. He



would retaliate by withholding space the next year. In some cases advertisers have held out of the paper the whole summer long, three months or more, waiting for the better business times to flood the paper with advertisements when everybody else was advertising also. That sort of extra space does not keep a paper running and up to standard.

Therefore, no more advertising contracts that hold us and not the advertiser on a friendly basis. We like straight agreements better — agreements in which we do the agreeing and the advertiser does the paying. We agree that if a certain advertiser uses more than six hundred inches of space in a year he will get a discount of five per cent from our local 35-cent rate — at the end of the year. If he uses more than one thousand inches, or twelve hundred, or other amount, provided there is some of this space used every month in the year, a little more discount — *at the end of the year.*

This sort of agreement has a psychological effect — it keeps the merchant's mind on his advertising and furnishes him an incentive to use more space instead of an excuse to use less. We have found also that along in October, or later, when the suggested space, six hundred or one thousand inches, has not been used up, simply dropping the hint to the merchant that if he is to take his discount on space he will have to speed up a little and use more space, brings the additional advertising, and it then being near the holidays, much more advertising goes with it. The discount is then paid to the merchant by way of deductions from his bills and not in cash. It pleases him very much, and seldom does any business man want to go back to any other contract.

Contracts are all right for outside business if they are worded right and operate for friendly relations rather than for quarrels or misunderstandings, but isn't the agreement we have outlined just as satisfactory for local business?

#### Observations

Every day more and more samples of the supreme nerve of the free-space grabber is brought to us. Some of it is almost comparable to that of the bandit hiker who jumps on the running board of a car and holding a pistol to the driver's ribs, gives him orders as to where and how fast to drive. The safest way by far is not to let him get on at all.

Texas Press Weeklies, Incorporated, is the name of a new newspaper organization covering the entire state of Texas. H. L. Grable has been chosen as manager of the corporation, with headquarters at Dallas, and will devote his time to organizing the weekly papers, lining them up right for national and other outside advertising, and in general promoting their interests. It is not exactly a field manager proposition as so many other states have, but it will very likely resolve itself into that. R. H. Nichols, of Vernon, Texas, is president; J. L. Spencer, of Mart, vice-president; Sam P. Harben, of Richardson, secretary-treasurer.

Several advertising agencies have been sounded out on the plan of sending them tear-sheets as proof of insertion of advertising. They like the plan better than receiving full newspapers. Under first-class postage the tear-sheets get to their desks without fail. But, they say, weekly papers should send such tear-sheet proofs every issue rather than wait and mail a full month's supply at one time, with statements. By having them each issue the agency can note errors, wrong insertions or other things that may make it necessary to communicate at once with the publisher. Use a large envelope, well printed to show that it contains proof of advertising for checking. Have a weekly mailing list handy for all to whom such sheets should be sent, and send them when the other papers are mailed out. Then bill promptly for what is due each month and thus help the agencies close the accounts.

Wil V. Tufford, secretary-treasurer of the Inland Daily Press Association, gave a paper at the recent National Editorial Association convention at Richmond in which he sorted out and summed up a stack of examples of free publicity grafting that was amazing. He gave names of concerns and institutions pursuing this graft at the expense of the newspapers and their advertising space, even into the dozens. He summed up his statements finally by stating: "In fact, there is scarcely a method of making money from the reading public of the United States but what has free publicity agents at work. One boasts of having a pile of clippings from newspapers four and a half feet high and eighteen feet long." Another statement made by Mr. Tufford is: "Information has just come to the Inland secretary that one large advertiser in the East has two lists of newspapers, one that he sends regular advertising to at the usual rates, and the other only free publicity because they will publish it." Mr. Tufford also brings charges of free publicity grafting against the radio broadcasting concerns and their programs, and advises publishers to stop running that sort of matter as it will only build up competition for newspaper advertising.

We are in receipt of a copy of one very interesting newspaper, published by Thomas Pendell & Sons, at Washingtonville, New York. The particular copy received is labeled the *Orange County Record*, of Washingtonville, but the same publishers sponsor the *Chester Press*, the *Florida Journal*, *Central Valley Post*, *Highland Mills Star*, *Monroe Lake Region Reporter*, *Cornwall-on-the-Hudson Storm King Sentinel* — all of Orange county, New York, but published and printed in Washingtonville. The system is a comprehensive one, taking in all these towns, with their news set up and played up alike in all the papers, but with each town's special heading on the copies circulated there. Thus one corps of editors, one setup, one press and one mailing takes care of each individual community in an entire county, giving them a large circulation for advertising purposes as well as news. Twenty pages comprise this issue, and we note liberal advertising space used for each town as well as live and interesting news departments. The plan is not a new one, as it has been tried often elsewhere, but never to our knowledge with such success or just in the same way as this Orange county venture. Usually, local jealousies in the adjoining towns of a county make it impossible to harmonize all interests involved.

From a Michigan reader of THE INLAND PRINTER comes an inquiry that may be of interest to others. "Question: In computing advertising, either by the inch or by the agate line, does the advertiser get full measurement and the publication stand the expense of the advertising rule and its spacing; or is the advertising rule measured in as a part of the advertiser's space?"

We do not have authority to quote on this matter, but we understand it is generally the custom to measure one advertising rule in with the advertisement, whether it is home composition, cuts or mats. Usually the advertising rule at the top of an ad. is regarded and measured as part of the advertisement. The next ad. below then carries the foot rule of the ad. above. Either cuts or mats should provide for this rule, though often they do not, and rather than carry on correspondence and discussion with concerns doing the advertising the newspaper generally takes the loss. In medicine advertising, mentioned by this reader, where the advertiser furnishes cut the full extent of space contracted for, and measures it by agate lines to the last hair, the matter should be adjusted before the advertising is accepted or run. However, advertising rules may be as thin as two points and used with thin leads to measure not more than an agate line.



A good way to handle and get some value out of some of the free plates and free mats that come to every newspaper is to cut off the picture part and save it, if it has any merit. Then run your own reading under it, without the propaganda.

Recently two libel suits against the Daily *Oklahoman*, of Oklahoma City, have been decided in favor of the newspaper. In one case the newspaper had used matter that had previously been published in a pamphlet put out by the attorney general's office. In this case it was held the matter published by the *Oklahoman* was privileged. In the other case the verdict was for the newspaper where a city marshal had been accused of collaborating with a local justice in arresting and fining tourists for traffic violations. Oklahoma seems to be a fertile field for libel cases, as many are continually being reported.

The Virginia State Chamber of Commerce proposes to continue to capitalize on the recent entertainment of the National Editorial Association in that state, and announces that next year it will present as prizes for the N. E. A. membership contest five "pirate's treasure chests." One with its contents will be valued at \$500, and the other four will total the same figure, it is said. All of which goes to show that there is value attached to a big gathering of newspaper people anywhere, if

they are bona fide publishers with a will to write and inform their readers of the things seen and learned about the many parts of the world visited. And the N. E. A. officials promise now that next year it will be harder for those who are not really active newspaper workers to get accommodations for the California trip than it is for some half-baked politicians and others to get into the U. S. Senate.

Have you noticed that doctors have discovered an ethical way of advertising in newspapers? Wholly practical and legitimate is this new idea, with possibly an added benefit to the entire community. Illustrated or other mats may be secured with some very good copy calling attention to the importance of the doctor in the community, how he drops his pleasures and his plans to answer promptly any call, how he is available day or night, how he is there when the baby comes or when the fever is high, and all that. Then some good hot stuff about paying him promptly for his services, and making it possible for him to render future service. Every doctor in most small towns and cities will subscribe to the sentiments thus advertised and pay his share for running it in the newspaper without any names attached. And it is good and interesting reading, at that. We have seen a number of local newspapers carrying forty-inch and half-page copy for several issues in succession.

## Review of Newspapers and Advertisements

By J. L. FRAZIER

WALTER B. GRESS, Princeton, New Jersey.—We are reproducing one of the several fine advertisements from the *Princeton Alumni Weekly*, not the best, perhaps, but the most interesting.

WENTWORTH INSTITUTE, Boston, Massachusetts.—*The Tekton*, typography throughout which is in Monotype Kennerley, is an excellent paper of magazine format and the cover is excellent for one that is so conventionally arranged. Pleasing colors, an interesting emblem and attractive type (Goudy Bold) turn the trick.

*Sheboygan Press*, Sheboygan, Wisconsin.—Your "Souvenir G. A. R. Edition" is an issue of which you may feel proud. Except that the appearance of some of the advertisements is marred by the use of extra-condensed head-letter type all details of the issue are good. It would be better, however, if the advertisements were pyramided.

K. L. HAMMAN, Oakland, California.—The series of ads. for the Coast Counties Gas & Electric Company is excellent. The general display is effective, the type faces are very good, and while the style of lettering contributes a relationship the advertisements are sufficiently different—and of different sizes—hence, none of them is likely to be passed over.

*Antlers American*, Antlers, Oklahoma.—Your first pages are invariably nicely arranged. We do not like headings in which there are three lines of caps. set in the machine bold-face, the companion of the body letter, because capitals in mass are difficult to read. In view of the excellence of the paper otherwise—the even printing and manifest news merit—the fault mentioned, although worth consideration, is of minor importance.

*Daily News*, Canonsburg, Pennsylvania.—Possibly the printing is a little pale, but it is even, and, as a consequence, the pages are quite clean looking. Your "Civic Edition" is notable for the large amount of interesting matter and the fine manner in which the numerous halftone illustrations are printed on ordinary news-stock. Advertisements are quite well arranged and as a rule are effectively displayed, but the frequent practice of setting large blocks of "body" matter in capitals is a bad one. A larger size of lower-case should be used. Masses of capitals not only appear difficult to read, but they are actually hard to read—and are bad looking.

*Weston Democrat*, Weston, West Virginia.—Your paper is exceptionally well printed and is mighty good throughout. We regret that you sell advertising space on the first page; even the one small advertisement seems to cheapen the page. There are not enough news headings of a size large enough to stand out to make the first page of the June 12 issue interesting, but it looks pleasing and inviting. A rather bad effect is created half way down on the first page of the June 19 issue, where there are headings practically in a line across the seven columns; the heads ought to be distributed more evenly over the page. Advertising typography is better than most comparable papers published in towns of similar size. Appearance would be greatly improved, however, if the advertisements were pyramided; that is, grouped in the lower right-hand corner of each page, instead of being scattered along the sides and otherwise irregularly arranged. The effect of order that would result from your systematic arrangement would greatly enhance the appearance of your paper.

*Washington Citizen*, Washington, Missouri.—First page makeup is very good and the headings are of excellent style, although their appearance and that of the paper as a whole would be improved if more care were exercised in writing the copy for the heads so that the hand-set lines of the top deck would be more nearly the same length. Furthermore, the same length of line


should be followed in all the headings. Printing is excellent, and the only fault we have to find is that the advertisements are not placed according to the pyramid, as, then, the paper would have an effect of order that would enhance its appearance. It is only fair to state that grouping advertisements in the corners

PRESIDENT  
**WITHERSPOON**  
*A Biography*

BY VARNUM LANSING COLLINS  
SECRETARY OF PRINCETON UNIVERSITY

**T**HIS, the first adequate biography of that distinguished clergyman, patriot, and Princetonian, is the result of nearly twenty years of research and labor on the part of the one man who was, perhaps, best fitted to perform the task. Secretary Collins has produced a work for which Princeton men have reason to be grateful, and we ourselves have spent a year putting it in type that it might at last be published in a form which we felt would do full justice to it.

Published in  
2 volumes



Illustrated  
\$7.50 the set

PRINCETON UNIVERSITY PRESS  
PRINCETON NEW JERSEY

Distinctive advertisement in the style of Colonial typography from the *Princeton Alumni Weekly*. Submitted by Walter B. Gress.

is not so bad when the amount of reading matter is large, as in the issue of your paper referred to. By all means, however, avoid the temptation to give advertisements positions entirely surrounded by reading matter, as in the "Bull Durham" advertisement in the issue of June 12.

The Midland Sun, Midland, Michigan.—We do not know whether or not the several issues sent us are specially printed on smooth book paper, but if your whole edition is regularly printed on such fine paper your enterprise is highly commendable. It means a lot in the printing, although the uniform ink distribution and impression indicate that the presswork would be of outstanding excellence even on ordinary news stock. The first pages are invariably well arranged and the headings—of which, happily, you have several sizes and forms—make the pages interesting and lively as a result of the variety. Another fine feature of the Sun is the consistent pyramiding of advertisements, which gives the inner pages the same effect of order as the front ones. Many publishers do well on their first pages who have poor inner pages. Better a clean doorway to an otherwise disorderly home than no order at all, but the house in order throughout is the house that lures, and the same

point rule. Owing to the extremes of contrast the appearance is as if there were nothing between, and so the corners seem to stand out by themselves. Not knowing the volume of job printing you have to handle, we can not advise how large a force you require, but lack of sufficient equipment invariably increases the time necessary to do the work.

Iron Mountain News, Iron Mountain, Michigan.—The first page of your May 12 issue is interesting as a result of the nice number of headings thereon; the style of the headings is very good, too. Their arrangement in the lower part of the page, where six heads in adjacent columns appear close together—not in line, but stair-step fashion—is quite bad. Advertisements are excellent; in fact, the spread for the A. Sacklin Company is up to the standard of the best department store advertising appearing in any paper. The advertisements are pyramided, making the "inside" pages orderly and neat looking.

Weston Democrat, Weston, West Virginia.—The eight-page ad-circular for the Hub is not handsome typographically, but it is impressive advertising, and as ads. of this nature go it is quite satisfactory. The variety shown in the type faces and lettering was perhaps unavoidable, as such a large amount of display must have made a severe demand on your equipment. If you had large fonts of one or two styles the appearance of your advertising display would be improved, and you would find it possible to make a considerable saving in the time required for composition.

Work and Hope, Moundsville, West Virginia.—In general your paper is quite satisfactory, the cover design being exceptionally good. We do not like the gray-tone Copperplate Gothic used for the headings of the text pages, and would suggest an attractive old-style roman instead. It is not good makeup to have the first indented line of a paragraph at the bottom of a column or the final short line of a paragraph at the top of a column. We note both of these faults in the first few pages of the April issue. The heavy double rule under the running head is used without purpose; the lettered name alone is sufficient and requires nothing to separate it from the type matter of the page except the customary lane of white space. This rule also occupies valuable space, and its elimination will not only add to the appearance of the paper but provide for the equivalent of an extra page of reading matter.

Hertford County Herald, Ahoskie, North Carolina.—Except that quite too much bold-face type appears in some of the advertisements, your paper is excel-



Several issues of the Midland (Mich.) Sun, all printed on smooth paper, are executed like bookwork. The excellence of the first-page makeup, characteristic of all the copies, is indicated by the one reproduced above.

applies to newspapers. The advertisements are also well arranged and displayed, but we find a serious fault in them and the only feature demanding improvement. Around some of the advertisements we find twelve-point rule borders, indicating poor business or some other occasion for mourning, while on others there are weak, light-toned unit borders that effect a disagreeable contrast in connection with the heavier borders, also with the type. If you would consistently use two, three and four point rules for border, depending upon the size of the advertisements, the appearance of the paper would be greatly improved. Do us this one favor: Follow the suggestion made above and then send us a copy of your paper. In large advertisements—pages and half pages—you can use double rules, which will give the desired strength without the blackness of six and twelve point rules. As a general rule, black borders will detract attention from the message of an advertisement, and as they are not pleasing, they should be avoided wherever possible. We are reproducing one of the first pages.

News-Reporter, Whiteville, North Carolina.—We wish you would discard the block-letter name plate now at the top of your paper; it is wholly without dignity and is not at all pleasing. The first page is very good otherwise on all issues submitted, although there is a tendency to mass the larger heads toward the top of the page. True enough, the most of them logically belong near the top, but there should be some in the lower part of the page to balance. There are by no means too many heads; some of the items lower in the page, over which there are small machine heads, should have larger headings, with at least one hand-set line at the top. The presswork is very good, although, as a rule, the inking is somewhat too heavy and the copies, as a consequence, are not clean looking. We are pleased to find the advertisements consistently pyramided; the pages appear orderly as a result. Most of the advertisements are overdisplayed; often too many lines are emphasized and there is quite too much bold display type. The frequent mixing of extra-condensed types with faces of regular shape—and even extended—creates an inartistic effect and, instead of making the display emphatic, it is detrimental. Most of the ads. are quite uninviting. If you would forbid the use of the extra-condensed block-letter type, which appears inconsistent except in news headings—where the narrow column seems to justify its use—a mighty step would be taken toward the improvement in the appearance of the News-Reporter. Plain rule borders consistently used would also bring about improvement, although the fact that the borders you do use are mostly narrow and not of pronounced design makes the effect of their variety less detrimental. It is always bad where a border of light rules is strengthened at the corners with black twelve-

**THE STORY OF THE GREATER HUDSON STORE**

**The Realization of a Dream**  
*A Magnificent Building With 18 Floors for Selling and Service Completed in a Little More Than Two Years From the Moment the Idea Was First Conceived*

The building of such a fine and complete one as this for the location of the Greater Hudson Store, and the realization of the dream of the Greater Hudson Store, is a story of the realization of a dream. It is a story of the realization of a dream that has been the goal of the Greater Hudson Store since its inception. It is a story of the realization of a dream that has been the goal of the Greater Hudson Store since its inception. It is a story of the realization of a dream that has been the goal of the Greater Hudson Store since its inception.

J. L. HUDSON COMPANY  
*Charles W. Miller*  
*Charles W. Miller*

An aristocrat among newspaper advertisements for a department store, composed in Forum, Goudy and Kennerley. By George Willens & Co., advertising typographers, Detroit, Michigan.

lent. Display and arrangement are quite satisfactory; the double rule borders that are almost consistently used contribute to the very good appearance of the paper. Printing and makeup are as good as one could ask.

Custer County Chief, Broken Bow, Nebraska.—Considered from all standpoints your paper is among the best being reviewed this month. We do not admire the name plate, not that we dislike illustration in connection with the paper's name when it represents the leading industry of the locality, as featured on the heading of the Chief, but the lettering is very crude. Advertisements, particularly those set throughout in light-face Cheltenham, are excellent, but the appearance of the paper would be considerably improved if they were pyramided instead of being placed in the corners of the page. Presswork is excellent, and the paper on the whole reflects a clean-cut appearance that is quite delightful to one accustomed to seeing many papers featured by bold types heavily printed.



### The Law in Everyday Life

We have from time to time been considering publishing in *THE INLAND PRINTER* articles or items relating to or defining the law of the land or of the different states as it affects us in our everyday life as printers and citizens. In our news columns we have, to a certain extent, covered important court decisions affecting the trade directly; but we have not made any direct move to have the law "as is" explained in a systematic manner, although we readily admit that such reading would be both instructive and beneficial to our readers. The reason is partly that we could not afford to give up our valuable space to the usual long miscellaneous articles on this subject; we wanted something to the point, some honest-to-goodness matter where the meaning is not hidden.

We are now happy to announce that we have found what we have been looking for. You may find a sample of our new dish on page 901, entitled "The Law in Everyday Life." It is served both appetizingly and nourishingly. The author, M. L. Hayward, is solicitor for the Bank of Montreal and a barrister of wide experience both in this country and in Canada. Besides, he is quite an author who not only knows what he is talking about but also has the ability to convey this knowledge to his readers in a refreshing and interesting manner. If you are not different from what we are, we are sure the reading of this instalment will create in your mind a desire for more.

### A Sensible Partnership

In an address delivered at the direct-mail advertising session of the British advertising convention at Harrogate, J. Crowlesmith, J.P., director of the well known printing firm of Hazell, Watson & Viney, Limited, London and Aylesbury, "offered, in the name of the great printing industry of Great Britain, to the advertising profession a real partnership in this realm of joint service [to the advertiser], a partnership which, if accepted, must inevitably prove of great importance to the interest we serve."

Mr. Crowlesmith began his address with the following definition of real advertising:

Every one must appreciate the splendid spirit of idealism which today inspires the men engaged in the advertising profession, whether that idealism is viewed from the standpoint of the man who produces and desires to sell the goods, the expert advertising agent, the magazine or newspaper proprietor, the printer or the purchaser of the goods so advertised. These diverse interests, are, after all, mutual, and the higher we place our ideal the better will it be for all parties.

But, after all has been said for idealism, there is only one test in advertising—does it pull? Does the kind of advertising adopted enable the producer to reach the desired public and sell his goods? Is this business man, whose money we are spending, receiv-

ing value for his cash? It is this test—and this only—that we must apply in every case, and as we consider the particular form of advertising known as direct mail we shall see that—given certain conditions—it really does meet this acid test as it reaches the very individual the producer aims at, every time.

Let me remind you that the printers of today have as a body caught the idealism of the advertising expert. We have our own artist and designing departments; we are constantly planning ideas and layouts for just that class of booklet which attracts the woman in the home, or for appeals aimed at the sterner business interests of the nation.

We are passing along these thoughts for the consideration and assimilation of those mostly concerned.

### Opportunities at Your Own Door

The story has recently been circulated in magazines and house-organs about a Dutch farmer in the Transvaal who was dissatisfied with the opportunities afforded him in tilling his farm. He wanted to succeed in the world, both as a possessor of the world's goods and as a member of society. In other words, he wanted to become somebody to reckon with. He sold his farm and went forth in search of elusive fortune. Within a month the new owner observed that his children were using a bright stone as a plaything. This stone was sent to the Cape, where its true nature as a diamond was recognized; it was subsequently sent to Paris, where it was sold for nearly \$2,500. This valuable discovery led to further researches, which culminated in the De Beers diamond mines, the richest diamond mines in all the world.

The story may or may not be true. It doesn't matter. What matters is its point, its lesson. We are always looking for opportunities far, far in the offing. We forget that these opportunities may be found outside our own door as easily as anywhere else. Even so in the printing business. We are looking for printing orders in Kokomo, Saginaw, or on Fifth avenue, while they may be found in abundance less than a block from our shop, if we only keep our eyes open and our mind clear of fog. The main thing to remember is that printing, be it ever so humble, if it carries the right message, will help the merchant to move his goods.

"What prompts a man to purchase an article?" asks Otto Kleppner in his "Advertising Procedure." He answers his own question thus: "A desire to possess it. Why does he want it? Because its use will be of a certain value to him, or will afford him a certain amount of satisfaction. It is the use of the object, not the object itself, which prompts the transaction. It follows logically that anything which will increase the use of a product will increase its desirability to prospective buyers. On this simple principle, the sales of a product have been increased



with notable success by advertisers who entered a new pioneering stage, by showing why their product should be used more frequently, or else how their product may be used in more ways than the present one." Thus printers' ink came to the rescue of business, and the printer found his stride.

Bert Udell started the Wilmette Announcements in 1914. It was a novel advertising idea at the time, although it was the natural solution of a vexing problem. Every week Mr. Udell had to print and distribute the weekly announcements of a moving picture theater, a department store, a market and a dry-goods store. All these announcements went to practically the same people, but one was distributed on Monday, another on Tuesday, etc. Why not combine the distribution? And why not let the mail carriers do the distributing? The mother of the household is far more pleased to receive announcements through the mail than having them strewn in hallways and on porches. The idea was given a trial and proved a success; the four announcements were stuffed in a 6 by 9 neatly printed envelope and sent through the mail for one cent. But they did not fill the envelope; there was room for many more. Then why not interest the merchants in the proposition to the limit of the one-cent postage? What is good for one ought to be good for another. Also this idea was given a trial, and again it proved a corking success. It has proved a source of increased revenue to the printer ever since.

A year or so ago a new hotel was opened in one of Chicago's largest suburbs. The manager at once recognized that the success of the hotel depended upon its popularity as a social center. The young folks of the town, and the older ones as well, must be made to use its dining rooms and assembly halls for their social gatherings; not only their dinners and dances, but also their luncheons and afternoon teas. A young printer solved the problem. He first of all convinced the manager that he was the right man for the job; then got a *carte blanche* order to go as far as he liked — something in the form of a power of attorney, as the lawyers call it. He first tackled the luncheon problem. From a photograph of the main dining room a 3 by 3½-inch halftone was made. This halftone was printed in black over an orange Ben Day on a 3¾ by 8⅝ blotter, the lower part of which was filled with a clear-cut description of the appetizing dishes served at the hotel. The description was not the usual stereotyped one, you understand. No, he made his announcements as appetizing as the dishes he described; as, for instance, "Genuine Virginia baked ham with glazed sweet potatoes, the joy of every man, woman and child who has ever been in the South; with Golden Bantam corn on the cob, celery fresh from the Kalamazoo fields, and a cup of Mocha and Java as good as mother ever made," etc. If one wasn't hungry before, one surely would be after reading these menus. The blotters were distributed to the offices and stores in the neighborhood with the first mail. Each blotter had the name of the recipient printed on it in the lower left-hand corner.

A dainty deckle-edged Alexandra invitation was used to acquaint the ladies of the town with the hotel's desirability as a social center, its elegant appointments and air of charm, etc. Even these went into concrete details, and

had the desired result. The hotel is today the recognized rendezvous of the elite on the north shore.

These were opportunities found in the printer's own back yard, so to speak. But they were more than that: They were also opportunities to prove that printing rightly done and rightly applied will increase the prosperity of the user as well as the maker.

This issue of *THE INLAND PRINTER* is rich in stories of such opportunities at your own door, as, for instance, Samuel Lion's "Where Does the Beginner Begin?" Frank V. Faulhaber's "Popularizing the Job-Printing Department" and Dana Emerson Stetson's "Opportunities for Coöperative Advertising."

#### Private and Public Printing Plants

We do not wish to be classed with those who condemn every private and public printing plant as inefficient and wasteful — as an economic encumbrance on its owner, so to speak. A number of them are run efficiently, economically, and wholly in accordance with established business methods and practices. But there are also others.

The claim has frequently been made that if the private or public plant were operated on correct cost accounting principles, the incentive to its operation would be lost: that if such items as rent, heat, power, interest on investment, taxes and depreciation — all items of cost to the commercial printer — were figured in the cost of the product, the private or public plant would soon be a relic of the past. The owner of the private printing plant, and the city or state operating printing plants for the benefit of the public, seldom, if ever, consider these cost items as proper charges against the product; consequently the supposed cost of the product is low compared with commercial printing. But it is a false conception, wholly at variance with modern cost accounting principles.

In our news columns the story is told that the American Railway Express Company found it necessary to discontinue its printing plant. It is the purchasing agent who is telling the story to other purchasing agents at a big meeting in St. Louis. One thing stands out preëminently in his story: When supervision, rent and depreciation were included in the costs of the product, it was found that the printing plant was a source of steady loss.

Another example of waste and inefficiency in public printing plants comes from the Government Printing Bureau at Victoria, British Columbia. Because of constant criticism of excessive costs of the printing produced by the Bureau, the minister ordered an investigation. John Bruce Cowan, the investigator, reports in *The Canadian Printer and Publisher* that "the shortcomings apparent in the operation of the government plant were largely traceable to and generally explained by the fact that it was a government institution. There was no necessity to speed up production to make profits; there was thought to be little reason for a check on operations; the work, with the exception of the short period parliament is in session, was routine work, and the slogan seemed to be, what can not be produced today can be done tomorrow, what can not be done this week can be done next, and so on. Production naturally suffered."

Further reflections are superfluous.



# T R A D E N O T E S

Brief mention of men and events associated with the printing and allied industries will be published under this heading. Items for this department should reach us by the tenth day of the month.

**Express Company's Printing Plant Costly**

The American Railway Express Company discontinued its printing plant two years ago. The reason was given by W. W. Fulmer, purchasing agent of the company, at the annual meeting of the American Railway Association recently held in St. Louis:

The American Express Company maintained its own printing plant and at the time of the consolidation the plant was taken over by our company. During the war and for a year or two afterward, the cost of everything connected with printing was abnormally high. In 1921 when prices began to find their level an investigation was begun to determine the accuracy of the printing shop costs as compared with those of outside printers.

Our printing shop prices were considered very low, but it was found that arriving at the costs, the salary of the superintendent, rent and depreciation were not taken into account. As we had about \$155,000 worth of equipment, the depreciation on which averaged fifteen per cent a year, this alone was a considerable item. It was then decided to sell the shop.

As a basis for a check we selected 373 of our principal forms and called for prices from six of the largest printers in the country, based on a two-year contract. Analysis of the successful bidders' prices showed an annual saving over the printing shop prices of approximately \$10,000 a year. This, with the salary of the superintendent, rent and depreciation, brought the total annual saving to almost \$35,000. As our printing contract provided for the inclusion of additional forms on the same basis as similar forms already in the contract, this saving was increased very considerably when we brought all our forms under the contract.

Following is a comparison of costs for stationery and printing for two years, 1920 and 1921, during which we operated our own shop, and the two succeeding years when the work was given out on contract:

1920-1921 .....	\$8,306,039.59
1922-1923 .....	\$4,848,586.25
Saving, \$3,457,453.34, or 41.6 per cent.	

With a private printing plant there is more or less tendency to call for work that might ordinarily be avoided. The feeling seems to be that while the plant is there it might as well be used. When such work has to be given to an outside printer, entailing a definite cash expenditure, department heads are likely to think twice before recommending the adoption of a form.

Our printing contracts have been on a two-year basis. This makes a contract more attractive to responsible printers, as it takes several months for an organization to get going on a contract the size of ours. Again, certain fixed expenses become almost negligible over a two years' spread.

**The Craftsmen's Convention**

The craftsmen have scored again. The convention at the Fontenelle Hotel, Omaha, Monday to Wednesday, August 10 to 12, was a success in every sense of the word. A program rich in opportunities to "Share Your Knowledge" occupied every minute of the busy sessions, while the entertainment program that was arranged by the Omaha committee was a treat that long will be remembered by those fortunate enough to attend the convention. George A. Faber, of Milwaukee, was elected president for the

coming year; Ernst C. Dittman, Chicago, first vice-president; E. H. Kurrle, Toledo, second vice-president; L. M. Augustine, Baltimore, secretary, and Harvey H. Weber, Buffalo, treasurer. There were delegates and visitors from Maine to California, from Canada to the Gulf, the total registration being 275. Thus the craftsmen movement, the healthiest offshoot from the printing industry, has successfully passed another milestone in its energetic young life. The city of Philadelphia was selected as the point for next year's convention.

**Typographical Union in Big Convention**

The International Typographical Union held its seventieth annual convention in Kalamazoo, Michigan, from Monday to Saturday, August 10 to 15, after a number of delegates had attended a home-coming festival at Ramona Park, Grand Rapids, given by the Grand Rapids union in honor of Seth R. Brown, first vice-president of the International and a former member of the Grand Rapids union.

Chairman Walter A. Landon, of the local convention committee, welcomed the convention to Kalamazoo; so did a dozen others, representing different lines of industry in the celery city and elsewhere. An inspiring address was delivered by Arthur Treanor, manager of the Saginaw



**Bradner Smith's Display of National Direct-Mail Advertising**

The advertising department of Bradner Smith & Co. has arranged a unique exhibition in the showrooms of the company at 333 South Desplaines street, Chicago. The purpose of the exhibition is to promote greater interest in direct-mail advertising by showing what leading advertisers are doing in this line, and as such it will no doubt prove very successful. The printer or advertiser who wants ideas for advertising campaigns could wish for no better chance. The exhibit is under the supervision of Jack Rideout, advertising manager of the company.

*News-Courier*, congratulating the International on its steady growth in membership, prestige and common sense, continuing:

Turning back the pages of history these seventy years gives us a strange picture of life. Much has radically changed. Business has been recast, labor has been reborn, standards of living have been remapped, and the beacon lights of the age have been transferred from the tallow candle ray to the powerful searchlights seeking into the hiddenmost corners for truth and information. Changes indeed have been myriad, but withal life and living retain many of their attributes. The rock of civilization, the church, the home, the family, neighborly solicitude and kindness, sympathy and love, comfort and cheer, all are to be found today in more fullness than before.

With all our transitions we have moved onward and forward.

When this great organization was being born John Brown was starting his ill-advised and yet purposeful crusade. Lincoln was getting his inspiration in the courts and meeting places of Illinois. Pierce was soon to leave the presidency for Buchanan. Political conditions were at a tide of unrest, and upstots were being established for the bloody revolution for human rights soon to be fought. Industrial relations, too, were strained and vague, and strong men with clear heads and a prophetic vision began shaping a new scheme for better and fairer conditions and standards of living. At this hour in our nation's history the embryo of better government and more just reciprocities between employee and employer was only awaiting nourishment and development by leaders capable of the task, and America produced these men. They were found in Lincoln and the Grants and Seward's of our political forum and in the men of yesteryear in your organization.

All this was in a day when we knew no radios or phonographs or aeroplanes. We didn't even possess a flivver, but we had citizens of courage and character and purpose.

Secretary Hays reported that the membership of the International in the last fiscal year had earned \$152,850,415. As the membership is about 75,000, this represents an average yearly wage of a little more than \$2,000.

During the last fiscal year the union paid out \$923,704 in pensions to incapacitated members more than sixty years old who have belonged to the union for twenty years or more. Pensioners received \$8 a week, which is said to be the highest pension paid by any trades organization.

Since the pension measure became effective in 1908 a total of \$6,743,017 has been paid out to incapacitated members, and the fund at the beginning of 1925 had a surplus of \$949,000.

The membership of the union is assessed three-fourths of one per cent of its earnings to maintain the pension fund, the average assessment paid by the individual member being \$16.50 a year. The laws committee of the convention proposed and the convention adopted a change in the age limit from sixty to sixty-five years, making twenty-five years' membership in the union as a requirement for pension availability. At the close of the fiscal year of 1924-25 a total of 2,499 pensioners were receiving benefits from the union, and this may reach, in the future, a maximum of 5,000.

The education of apprentices was the big problem before the convention, overshadowing even the yearly changes in the laws, which hitherto has been the all-important feature. Coupled with the education of apprentices was a proposition for the training of teachers of printing in the public schools, and also of foreman training. The apprentice-training program included a physical examination of the applicant as



Printers' Ink Delivered in Truck Tanks

Printers' ink may now be transported through the city streets like gasoline. When the point of delivery is reached, the truck driver simply connects a hose from the truck to the ink vats and starts the pump on the tank. This modern method of delivery is speedier and far more economical than the old way. One of these tanks just placed in service by Ault & Wiborg Company, of New York, is shown unloading in front of the Baltimore *Evening Sun* plant. It was manufactured by The Heil Company, Milwaukee, Wisconsin, and has a capacity of 1,200 gallons in three compartments.

well as a mental one. This physical examination primarily has as its aim to prevent men with social diseases from entering the trade, or, rather, to help such to recover before they enter it, if otherwise qualified.

At the close of business Tuesday night there were 292 delegates registered, 175 ex-delegates and 585 visitors.

#### Prominent Press Builder Dies

Irving L. Stone, founder and chairman of the board of directors of the Duplex Printing Press Company, died in Battle Creek, July 29, after an illness of almost two years' duration. He was nearly eighty-four years old, having been born in Berkshire, Vermont, on October 6, 1841.

With the death of Mr. Stone, one of the most remarkable men in the printing industry has passed away; remarkable not only because of his achievements as a press builder, but equally so because of his achievements as a man and because of the friends and the enemies he made during his long and varied life. Although he was born under most unfavorable circumstances and at the age of eleven had to drive from Vermont to Illinois in an ox cart, his name at the height of his career had become internationally known. He had a personal acquaintance with practically every newspaper publisher in the country, was an intimate friend of the late President Harding, and made the small-city daily possible through the Duplex press, which he developed from the first idea to the perfection of today. He was a "self-made" man in every sense of the word. Left fatherless shortly after his arrival in Illinois, he had to bear the bulk of the burden of family support in the new farm home on the then unbroken prairie. In spite of this handicap he managed to acquire sufficient education to begin his career as a teacher at the age of sixteen. Along with his teaching he managed to eke out an existence for himself and the family in various other ways, sometimes as an itinerant nurseryman, at others writing insurance. Later he graduated from

Hillsdale College. In 1873 Mr. Stone went to Battle Creek to become superintendent of schools.

In 1884 he incorporated the Duplex Printing Press Company. At the beginning the principal asset of the company was an idea of a flat-bed press capable of high speed, with faith in its worth, and ability and energy to bring it to fruition. After six years' most arduous experimentation, mechanical skill and perseverance triumphed. With the surmounting of the ever-growing problem of financing the undertaking, a press was turned out capable of printing from a web of continuously running paper at a speed of 4,000 complete and folded newspapers per hour, without the use of any extensive stereotyping methods and machinery. The Duplex, a practical flat-bed web perfecting press, was offered to newspapers in 1890.

Advancements in the press construction followed, which devolved the high-speed rotary type of presses, built on a larger and larger scale, until today the Duplex printing press plant stands as the greatest single newspaper printing press plant in the world.

In the early days of the Duplex plant the whole enterprise was in peril from patent suits affecting the flat-bed perfecting press. Every sale had to be accompanied by a bond guaranteeing the purchaser against possible judgments for infringements. It was Mr. Stone, with his keen analytical mind and his firm faith and courage, who developed the legal point upon which the case was won and pressed it to a victorious conclusion.

#### Fifteen Hundred Papers to the Gallon

The "flivver" has again proved its versatility. Upon the failure of the motive power of the press on which the West Frankfort (Ill.) *American* is printed, Byron Elkins, the proprietor, backed his "flivver" into the shop, jacked up the wheels, attached a belt and printed fifteen hundred papers to the gallon of gasoline.

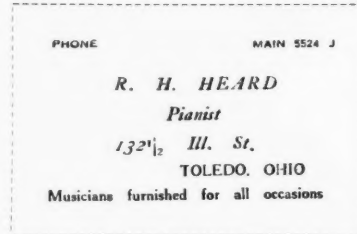
### The Monomark System

An international identification system which seems to hold important possibilities for trade in general, including the printing and allied trades, was explained at a luncheon given at the Hotel Victoria last month, says *The British and Colonial Printer and Stationer*. The luncheon was held to draw attention to the aims of a company which has been formed to develop an invention known as "Monomarks," which was devised and developed by William Morris. Lord Riddell, Sir Howard Spicer and J. Gomer Berry were among those who attended under the presidency of Sir Sydney Skinner.

William Morris, the originator and elaborator of the system, stated that in the course of everyday business it often happened that manufacturer and buyer, though keenly interested in an article, were unable to get into touch with each other through lack of information. It was with the intention of obviating this anomaly that he had worked out the "monomark" system.

By this scheme each commercial organization and individual would become a subscriber to British Monomarks, which would issue to them a unique nomination composed of a group of symbols known as a "monomark." This "monomark" would be used as a means of international identification, and would replace such existing systems as addresses, code nomenclature and trade-marks. It is proposed that manufacturers or merchants should stamp the "monomark" on their wares, or, when ordered to do so, the "monomark" of their customer. Any article, whether textile, paper, wood, leather, or any other material, might bear a "monomark," which, if necessary, might be as small as a hall-mark. Not only would it be the equivalent of a full name and address, but the first letter

of the prefix would establish the country of issue. The "monomark" system, it was added, is being taken up in all civilized countries, and each country will eventually possess a central clearing house to which postal communications bearing the country's "monomark" prefix will be delivered and from which they will be forwarded, untouched in any way, direct to the correct recipient, thus ensuring dispatch, secrecy and direct communication, and preventing forgery.



In Toledo they are still selling business cards at \$3 a thousand, and less if one is not too particular about what one wants.

### Art Posters to Be Shown

Many of the excellent advertising and art posters produced by American and foreign artists have never before been brought together within the covers of one book in such a manner as to furnish a comprehensive current review of the progress of poster art and advertising. This year, however, *The Poster Magazine* will attempt to meet the frequently expressed want on the part of advertisers and artists and will produce its First Annual Design Number, which will contain numerous halftone illustrations of North American and Continental posters. Many of the posters will be produced in offset lithography by leading American lithographers.

### Scenario Prizes to Editors

Ten members of the National Editorial Association will share in an award of \$5,000 to be paid by the Universal Pictures Corporation for a motion picture story, according to the announcement of Carl Laemmle, president of the pictures corporation. The Universal corporation will buy the story and produce it at Universal City, California, during the national convention of the N. E. A. to be held in Los Angeles in June, 1926. The offer was made at the editor's convention in Richmond, Virginia, and was enthusiastically accepted. The contest rules follow:

The story to be produced is to be a serial in ten episodes. The only suggestion made by the Universal company is that the plot be woven about an aeroplane mystery idea. Entrants should first write a concise synopsis of their ideas for a plot, which must be in the hands of the Universal company by December 1, 1925, addressed to Raymond L. Schrock, Universal City, California, with "Contest Editor" marked on the envelope.

From these synopses the ten best will be selected. Announcement of the winners will be made January 1, 1926. The winners will then be given a copy of the synopses chosen, and each will write an episode for the serial story. The prize of \$5,000 will be divided equally among the ten winning contestants.

The final episode synopses must be submitted by April 1, 1926, in order to give studio officials time to prepare the story and have it ready for production in June, when the editors convene.

Carl Laemmle is highly enthusiastic over the possibility of securing new writing talent for his organization. He says: "There is no finer or more capable body of men in the world than the newspaper editors of America. I am certain that a splendid story will result from this contest, and it is not improbable that more than one of the stories submitted will be used, in which case the others will be paid the usual scenario rates."—Tom Reed.

### Robert E. Ramsay's New Agency

The Robert E. Ramsay Organization is the name of a new type of service agency which recently opened in New York city, to be known as a sales promotion service. It is not connected with any printing establishment and is not a placing agency. It will cooperate in the way of specialized appeals with advertising agencies and manufacturers, wholesalers and retailers. It is headed by Robert E. Ramsay, who has resigned as vice-president of James F. Newcomb & Co. Mr. Ramsay is well known in advertising circles, is the author of several books and is a member of the Board of Governors of the Direct Mail Advertising Association. Offices are located in the Berkeley building at 19 West Forty-fourth street.

J. Langdon Taylor is in charge of business contacts and production. Mr. Taylor has been associated with such representative concerns as James F. Newcomb & Co., Charles Scribner's Sons, Devoe & Raynolds Company, Sweeney Lithograph Company. He has also served as an account executive with a New York advertising agency.



Presentation of Prizes at Elm Vocational School, Buffalo, New York

In this picture President Charles Spendlow, of the Buffalo Typothetae, is seen presenting gold watches as the gift of the typhotetae to the two boys having the highest rating in the printing department of the Elm Vocational School. Together with Mr. Spendlow in the picture are R. J. Hausauer (left) and Secretary Richardson.



#### Australian Publisher Visits Us

John J. Knight, of Brisbane, Australia, is making an extended trip of the United States to investigate new printing machinery and equipment made in this country. While on a trip to Battle Creek, where the Duplex Printing Press Company is building for his firm a press to print 30,000 sixty-four-page papers an hour, Mr. Knight paid us a pleasant visit. Among other things he told us that for more than half a century a highly successful tabloid newspaper has been issued in Brisbane, the *Queenslander*, of which he is publisher, established in 1866. In appearance it resembles some American weekly magazines. It includes a pictorial section, news section, and covers largely politics, agriculture, sports and market conditions. It serves mainly a rural population which could not obtain news in any other way, since there are insurmountable difficulties in the way of delivering daily papers in the outlying districts of Australia.

Mr. Knight's firm also prints the Brisbane *Courier*, a morning paper in existence since 1846; the Brisbane *Observer*, afternoon paper; the *Saturday Observer*, a weekly; the *Illustrated News Budget*, a pictorial weekly, and the *Sports Referee*, a weekly illustrated sports paper. Five hundred men are employed.

It is Mr. Knight's observation that printing conditions in Australia differ markedly from those in the States. They have no domestic newspaper services, no comic strips, and as in his country there is no carrying over of front-page articles to back pages, a very careful sifting of news values is necessary.

In the mechanical side, complete equipment must be carried. For instance, a whole year's supply of news-print is required for emergencies.

#### New Teachers at Carnegie Institute

Theodore Misch, a Carnegie graduate, as instructor in presswork, and Jere S. McCracken, also a former Carnegie student, as instructor in hand composition, are new faculty appointments for the department of printing at Carnegie Institute of Technology, Pittsburgh, as announced by President Thomas S. Baker. Both will begin their work on the staff of the College of Industries in September.

Mr. Misch graduated from the Carnegie institution last June with a B.S. degree in printing, one of the five honor graduates of the College of Industries. Prior to entering Carnegie he had been engaged in the printing industry as a specialist on presswork for eight years.

Mr. McCracken, who was a special student in the department of printing from 1922 to 1924, has had several years of practical experience as an expert in printing typography. For the past year he has been connected with a printing establishment in Harrisburg.

Announcement is also made of the appointment of John C. Martin, instructor in machine composition, as head instructor of the printing shop, and Daniel E. Drummey, instructor last year in typography, as instructor in machine composition.

#### J. L. Frazier's "Type Lore" on Sale

When J. L. Frazier's articles on "Popular Types, Their Origin and Use" were appearing in *THE INLAND PRINTER* about two years ago, many readers expressed the wish that the valuable information contained therein might be put into book form. Mr. Frazier, however, was not inclined to follow this suggestion because, he said, the sale of such a book would be limited somewhat, and among those who purchased it there might be some dissatisfaction upon finding in it the same text that had appeared in the magazine.

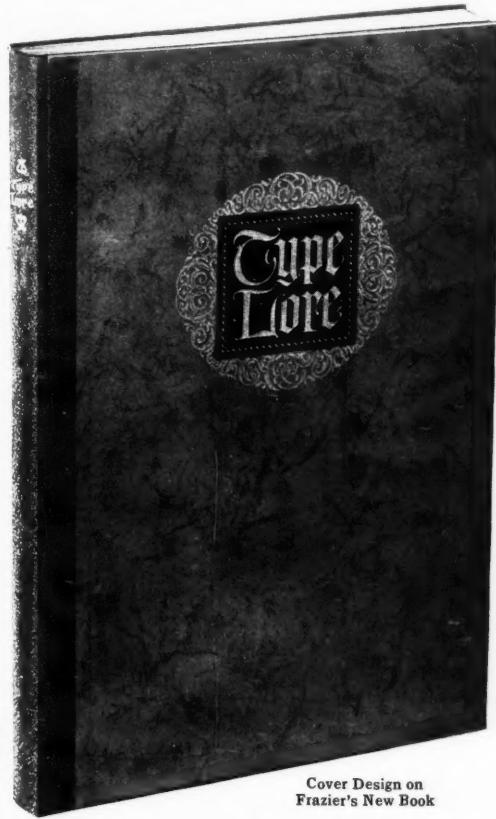
One of the features about the articles that particularly appealed to our readers was the manner in which the outstanding events and developments of typographical history were told in connection with the discussion of some popular present-day type faces and their appropriate, effective use. Thus the practical student of typography, who would not ordinarily purchase books on the historical phases of the art, is given the essential facts and thereby encouraged to wider study, at the same time obtaining practical instruction on his everyday work.

"Type Lore," Mr. Frazier's new book, is developed along the same popular and original plan that characterized the articles; that is, the practical is combined with the historical. In text and arrangement, however, the book is decidedly different, so completely revised and amplified, in fact, as to constitute a new text. There is much material of importance that was not included in the articles, and the illustrations are entirely new, as well as finer and larger.

For some years it has been Mr. Frazier's ambition to do a really beautiful book, one that would be regarded as representing the finest craftsmanship in bookmaking and prized from that standpoint as well as because of its contents. He has succeeded admirably—for "Type Lore" is an outstandingly beautiful book. The entire text was hand-set in Garamond type by S. A. Bartels, expert typographer, who is insistent upon perfect uniformity in spacing. As an instance of the care exercised in the production of "Type Lore," not a single word is divided at the end of a line throughout the entire text. The page size is excellent, reasonably large and admirably proportioned, 7 $\frac{3}{8}$  by 10 $\frac{3}{8}$  inches; the paper is a beautiful toned all-rag antique and fine taste is evident in the cover, making the whole a delight to the lover of the book beautiful. Indeed, expense does not seem to have been a consideration at all in the production of "Type Lore."

In the production of his "Modern Type Display," the second edition of which has already been largely sold—and which has given uniform satisfaction—Mr. Frazier

was concerned mainly in giving his readers a practical book in practical form. In "Type Lore" his practical tendency is represented in the text, while his love for the beautiful finds expression in the de luxe



Cover Design on Frazier's New Book

character of the physical book. *THE INLAND PRINTER* recommends "Type Lore" as a desirable addition to the library of any printer or typographer. It is on sale in the book department of The Inland Printer Company at \$4.75, plus 25 cents postage.

#### School for Pressmen in New York

On September 14 a new school for printing pressmen will open at 240 West Fortieth street, New York city. The school will be conducted under the auspices of the Board of Education, the Printers' League and Printing Pressmen's Union No. 51 of the International Printing Pressmen's and Assistants' Union.

Classes for apprentices, and post-graduate courses for journeymen who desire to increase their knowledge, will be held Monday to Friday of each week from two to five o'clock in the afternoon, and from six to nine in the evening.

Either apprentices or journeymen who wish to enter the school for instruction should obtain application blanks from the union rooms at 22 West Sixteenth street. The apprentice must agree to pay to the school the sum of \$25 for the school year from September to June. The fees for the journeyman's course are as follows: \$10 for ten lessons; fifteen lessons, or over ten, \$15; twenty lessons, or more than fifteen, \$20; payable in five equal payments.



**To Visit America**

Secretary Goodwin, of the Federation of British Master Printers, will visit the United States next month, according to a letter to Charles Francis. Mr. Goodwin will attend the typothetae convention at the Edgewater Beach Hotel, Chicago, as a representative of the British printers. He will be accompanied by A. E. Owen, editor of *Caxton Magazine*.



**A Successful Newspaper Publisher**

Mrs. Chattie Coleman Westenius has been in charge of the *Stromsburg (Neb.) Headlight* for thirty-three years. She has been able to get rid of all competitors and now has the exclusive field. After handling the paper alone for thirty years, she recently secured a partner and husband, J. A. Westenius, who relieved her of the mechanical cares, leaving her free to look after editorial work and advertising. The *Headlight* was founded in 1885 as an organ of the old Anti-Monopoly party, but when Mrs. Westenius took control of the paper she adopted an independent policy, which has proved a most profitable step.—*E. E. Pierson.*

**The Harvard Advertising Awards**

The committee in charge of the Harvard Advertising Awards, founded in 1923 by Edward W. Bok, has issued a statement calling to the attention of industrial advertisers and those using business and trade papers that advertisements or advertising campaigns appearing in the business press are eligible for consideration under the terms of the awards for 1925. In the announcement awards were "restricted to newspaper and periodical advertising in the United States and Canada." Under the ruling of the committee, therefore, business and technical papers are included under the term "periodicals."

Inquiries from some industrial advertisers indicated that they were uncertain whether their campaigns and advertisements were eligible. While no special awards have been provided for industrial or trade advertising as contrasted with consumer advertising, the industrial advertisements and campaigns are eligible to compete under the classification of awards as set up, which provides three awards of \$2,000 each for campaigns and research, and three \$1,000 awards for meritorious individual advertisements. The jury will be instructed to consider campaigns and

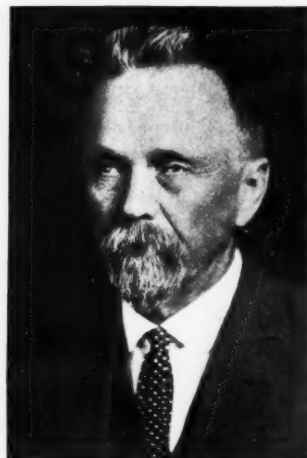
advertisements with especial attention upon the problem which the advertiser faces and the skill and ingenuity with which the advertiser has met his problem. For the current year advertising published during the period from October 1, 1924, to January 1, 1926, is eligible for consideration. Submittal to the Harvard Business School, however, must be made by December 31, 1925.

**Europe Favors American Printing Equipment**

William A. Reade, president of the Ludlow Typograph Company, who has just returned from an extended business trip through Europe, found many things of interest to the American printing trade. Mr. Reade says the Printing Trades Exhibition, held in London in the spring, was an unqualified success, and printers who attended from all over the world showed keen interest in the equipment displayed. The Ludlow booth was so filled that at many times it was difficult to demonstrate, and all visitors gave close and careful attention to the work of the three Ludlows on display. The setting of job and display composition with matrices was decidedly an innovation to many English printers. Among the faces shown were four of the beautiful Caslon series, including True Cut Caslon Italic and Caslon Old Face Heavy, which is much used in the British Isles.

American printing machinery is highly regarded throughout Europe and in the best managed shops much of the mechanical equipment is American made. This attitude of the European printing industry insures a continuance of good export business.

Germany is energetically forcing her way back to a position of prominence in world trade. The stagnation that followed the war has given way to an era of great industrial activity, and there is little question that she is making a strong and determined effort to come back.



**New President of Editorial Association**

Frank A. Edgcombe, blind editor of the *Geneva (Neb.) Signal*, is the new president of the National Editorial Association. He has been prominent in the affairs of the state and national editorial associations for many years, despite his handicap. He lost his sight thirty years ago.—*E. E. Pierson.*

**The Leipsic Fair**

The managers of the Leipsic Fair are calling attention to the next spring exhibition, to be held in the city of Leipsic, Germany, February 28 to March 6 next. As to the international nature of these fairs, it is pointed out that at the last spring fair there were 18,000 foreigners in attendance. A hundred fair buildings in the city and on the exposition grounds testify to the wealth and variety of the exhibits.



**New President of Oklahoma Press Association**

Eighteen years of age and elected president of the Oklahoma Press Association is the remarkable distinction of Harold Hubbard, city editor of the *Kingfisher (Okla.) Times*. So far as known, he is the youngest editor to be honored with such an office by any editorial association. Upon his graduation from high school a year ago Hubbard joined the staff of his father's paper and made good from the start. He also made so favorable an impression among his fellow editors in Oklahoma that they made him president of their press association.—*E. E. Pierson.*

**Colonel Madden Is Dead**

Colonel Michael H. Madden, one of Chicago's oldest printers, both in age and in years of service at the trade, died Friday morning, August 14, at the age of eighty years. The colonel was a veteran of the Civil War, one of the organizers of the Chicago Old-Time Printers' Association and the oldest member of Chicago Typographical Union No. 16. He became a member of the Springfield Typographical Union in 1865, after his discharge from the Union army, in which he had served practically from the beginning of hostilities.

**New Buckeye Product**

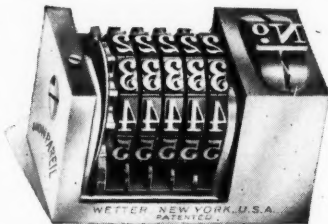
Some months ago rumors were heard that The Beckett Paper Company was about to bring out a new line supplementary to its widely known Buckeye cover. This report is now confirmed by the announcement to the trade of Buckeye Antique Text, a water-marked printing paper of unusual beauty and worth, manufactured in white and ivory, both wove and laid, with deckle edge and in the size 25 by 38-80. The sheet comes up to the high expectations of all who are familiar with the standards of The Beckett Paper Company, and is certain to

enjoy a prestige comparable to that so long maintained by Buckeye cover.

Public interest was reflected by the immediate stocking of the new paper by Buckeye agents in all parts of the country. The purpose underlying the development of the new line is a desire to make available to printers and advertisers, at moderate cost, a paper that will be a real help in producing distinguished work.

#### New Wetter Numbering Machine

The Wetter Numbering Machine Company has produced a new model type-high numbering machine, very appropriately named the "Nonpareil." This machine is equipped with the Wetter patented drop cipher, a very important feature of internal construction in any numbering machine.



The rigid construction of this feature will be appreciated, as experienced printers know that in order to make a perfect impression it is necessary to crush the fiber of the paper to set the ink, and that the machine must withstand heavy strain. The skipping wheels and other wheels used in the regular Boston model, etc., are interchangeable with and can be used in this new model, and the expense of skip wheels for each model is thus avoided.

#### The Rarest Book in the World

Edward Goldston, oriental and foreign bookseller of London, informs us that he has succeeded in securing an exceptionally fine copy of the famous Gutenberg Bible, the first book printed with movable type, according to present-day information. The copy belonged to the monastery at Melk, about forty miles out of Vienna, Austria, and is fully described in Schwenke's supplementary volume to the "Gutenberg 42-line Bibles," published by the Insel Verlag, Leipsic.

Mr. Goldston reports that he had several difficulties in getting the book out of Vienna; the authorities there did not wish to let it leave the country, as it was in a better condition than the one at the Vienna national library. The book was in the monastery more than three hundred years.

#### John J. Deviny Promoted

The *Craftsmen's Monthly Bulletin* for August says: "A recent change in officials at the Bureau of Engraving and Printing at Washington has resulted in the promotion of John J. Deviny to first assistant director in charge of production. This is a well deserved promotion for Mr. Deviny, who has been in service at the bureau for many years, and has mastered all the intricacies of the activities of the establishment. There is no person connected with the bureau that enjoys a greater popularity

with the workers than Mr. Deviny. He is nationally known as a former president of the International Association of Printing House Craftsmen and is a charter member of the Washington Club, now serving as its president under a third term."

#### Plays Up Norse-American Centennial

The Syracuse Smelting Works, Brooklyn, New York, have taken advantage of the Norse-American Centennial and are sending to their trade in the Scandinavian countries a unique folder printed in black, blue and gold. The design shows a picturesque Norseman with flowing white beard and winged hat, an American Indian in full headdress, and paneled between the two a postage stamp of the centennial series. The design is especially pertinent in that the Indian not only typifies America but is also the trade-mark for Syracuse and Stanley process metals.

The Syracuse Smelting Works is a subsidiary of the United American Metals Corporation. Its operations are limited almost entirely to foreign fields.

#### New Intertype Advertising Manager

B. W. Radcliffe has been appointed advertising manager of the Intertype Corporation, of New York city, and will have charge of the extensive direct-by-mail and other advertising and sales promotion work of the intertype composing machine. He goes to the Intertype Corporation from the Waterman Fountain Pen Company, where he held the office of production manager of advertising. He was formerly in charge of production and layout with Elliott's Advertising Engineers of New York.

Previously to going to the East, Mr. Radcliffe was a printing executive in charge of the plant of The J. W. Burke Company, Macon, Georgia. He has achieved distinction among the good typographers of the country, and will have a wide range of activity with the Intertype Corporation.

## Fire Works of every description, FOR SALE JULY 4th.

My Fire-works are of the latest and best, my stock is all new and fresh, full line on display  
Come and Order NOW

R. C. CROLL, TOPTON, PA.

Flags, Auto Flag Holders,  
Revolvers, Blanks, Guns, Rifles,  
Full line Sporting Goods,  
Bicycles and sundries, Scooters,  
Cigars, Tobaccos, Pipes, Candy,  
Fishing Tackle, Flashlights, Etc.  
Newspapers and Magazines.  
Job Printing a Specialty.

Sample of a dodger sent out by a versatile printer in Tipton, Pennsylvania.

#### Wants Cut Cabinet

Edward A. Oldham, executive director of the United States Junior Naval Reserve, with headquarters at 17 West Sixtieth street, New York, writes us as follows:

Is there some good American printer with a cut cabinet he would like to donate to the national headquarters of the United States Junior Naval Reserve to take care of its halftones and electrotypes? It would be a much appreciated donation to a patriotic cause of which this former Washington correspondent of yours is now the executive head. The giver would have the proud consciousness of having aided a patriotic movement for American boys that has the approval and strong support of the President, members of his cabinet, governors of the states, and thinking men in every state.

Among these endorsements are those of Hon. James J. Davis, secretary of labor; the late head of the American Federation of Labor, Samuel Gompers, and Hon. Moses H. Grossman, the president of the Arbitration Society of America. Among the honorary members are many distinguished names in the printing and paper trades, including Major George L. Berry, president of the International Printing Pressmen's and Assistants' Union of North America.

#### Personal and Other Mention

WILLIAM R. BARCKLOW has resigned as president and treasurer of the Haddon Press, Camden, New Jersey, owned and controlled by the International Text Book Company, Scranton, Pennsylvania.

THE AMERICAN TYPE FOUNDERS COMPANY has acquired the assets of O. Joel Williams printers' supply house, Des Moines, Iowa, and will operate a branch there with O. Joel Williams as manager.

HENRY W. KENT, secretary of the Metropolitan Museum of Art, New York city, has been elected to honorary membership in the Society of Calligraphers. This society exists to stimulate interest in the production of fine printing; to foster appreciation of the graphic arts allied with printing, and to contribute toward maintaining the dignity of the characters of the alphabet.

THE CLEVELAND FOLDING MACHINE COMPANY has recently placed on the market a new folder, Model L, which has been produced to meet the growing demand for a speedy machine to fold letters, small folders, circulars, pamphlets, and advertising matter in general. This model will fold a sheet 4 by 6 up to folio; it will make one or two parallel folds, which may be followed by one or two right-angle folds, parallel to each other. Twenty-seven folded forms, ranging in size from 2 by 3 inches to 11 by 17 inches, may be handled on the new machine.

The Palmer (Mass.) *Register* has acquired the weekly newspaper and job plant of the Palmer *Journal*, and the two plants will be consolidated immediately, with Ralph M. Keller as owner and publisher. The new weekly to be published under the name of the *Journal-Register* will have a combined circulation of nearly three thousand. The *Journal* celebrated its seventy-fifth anniversary in April of this year; the *Journal* has been published for twenty-nine years. In January, 1924, Mr. Keller, who prior to that time was the business manager of a Boston newspaper, purchased the *Register* from the estate of the late Fred Cady.

# THE INLAND PRINTER WANT ADVERTISEMENTS

HARRY HILLMAN, *Editor-in-Chief* MARTIN HEIR, *Associate Editor*

Published monthly by

## THE INLAND PRINTER COMPANY

632 SHERMAN STREET, CHICAGO, U. S. A.

NEW YORK ADVERTISING OFFICE, 41 PARK ROW

ADDRESS ALL COMMUNICATIONS TO THE INLAND PRINTER COMPANY  
632 SHERMAN STREET, CHICAGO

VOL. 75 SEPTEMBER, 1925 No. 6

THE INLAND PRINTER is issued promptly on the first of each month. It aims to furnish the latest and most authoritative information on all matters relating to the printing trades and allied industries. Contributions are solicited and prompt remittance made for all acceptable matter.

Members of Audit Bureau of Circulations; Associated Business Papers, Inc.; National Editorial Association; Graphic Arts Association Departmental of the Associated Advertising Clubs of the World; New York Master Printers' Association; New York Printers' Supply Salesmen's Guild; Printers' Supplymen's Guild of Chicago; Chicago Association of Commerce; Chicago Business Papers Association.

### SUBSCRIPTION RATES

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**When Subscriptions Expire** the magazine is discontinued unless a renewal is received previous to the publication of the following issue. Subscribers will avoid any delay in the receipt of the first copy of their renewal by remitting promptly.

**Foreign Subscriptions.**—To Canada, postage prepaid, four dollars and fifty cents; to all countries within the postal union, postage prepaid, five dollars per annum in advance. Make *foreign* money orders payable to The Inland Printer Company. No foreign postage stamps accepted.

**IMPORTANT.**—Foreign money orders received in the United States do not bear the name of the sender. Foreign subscribers should be careful to send letters of advice at same time remittance is sent, to insure proper credit.

Single copies may be obtained from all news dealers and typefounders throughout the United States and Canada, and subscriptions may be made through the same agencies.

Patrons will confer a favor by sending us the names of responsible news dealers who do not keep it on sale.

### ADVERTISING RATES

Furnished on application. The value of THE INLAND PRINTER as an advertising medium is unquestioned. The character of the advertisements now in its columns, and the number of them, tell the whole story. Circulation considered, it is the cheapest trade journal in the United States to advertise in. Advertisements, to secure insertion in the issue of any month, should reach this office not later than the fifteenth of the month preceding.

In order to protect the interests of purchasers, advertisers of novelties, advertising devices, and all cash-with-order goods, are required to satisfy the management of this journal of their intention to fulfil honestly the offers in their advertisements, and to that end samples of the thing or things advertised must accompany the application for advertising space.

THE INLAND PRINTER reserves the right to reject any advertisements for cause.

### FOREIGN AGENTS

RAITHEY, LAWRENCE & Co. (Limited), De Montfort Press, Leicester, England.

RAITHEY, LAWRENCE & Co. (Limited), Thanet House, 231 Strand, London, W. C., England.

PENROSE & Co., Farringdon Road, London, E. C., England.

WM. DAWSON & SONS, Cannon House, Breems buildings, London, E. C., England.

ALEX. COWAN & SONS (Limited), General Agents, Melbourne, Sydney and Adelaide, Australia.

ALEX. COWAN & SONS (Limited), Wellington, New Zealand.

F. T. WIMBE & Co., 87 Clarence street, Sydney, N. S. W.

H. CALMELS, 150 Boulevard du Montparnasse, Paris, France.

JOHN DICKINSON & Co. (Limited), Cape Town, Durban and Johannesburg, South Africa.

A. OUDSHOORN, 23 Avenue de Gravelle, Charenton, France.

Prices for this department: Under heading "Situations Wanted," 50 cents per line; minimum \$1.00. Under all other headings, price 75 cents per line; minimum \$1.50. Count ten words to the line. Address to be counted. Price the same whether one or more insertions are taken. **Cash must accompany order.** The insertion of ads. received in Chicago later than the fifteenth of the month preceding publication not guaranteed. We can not send copies of THE INLAND PRINTER **Free** to classified advertisers. Remit 40 cents additional if copy is desired.

### BOOKS

BISHOP'S PRINTERS' ORDER BOOK and Record of Cost; 10 by 16; room for entering 3,000 jobs; price \$4.00. BISHOP, Parker bldg., Schenectady, N. Y.

### BUSINESS OPPORTUNITIES

TO A WIDE-AWAKE aggressive party or concern we offer a selling agency for our entire manufacturing output; our product is a powder used by raised letter printers; our powder is manufactured in accordance to our secret formula, and when used by the printer obtains a finished non-plate engraved job that is far superior to everything in the market; our product is non-competitive and gives to the trade the merits of a raised letter job that looks exactly like engraved work. Upon written request we will furnish details and conditions regarding this exclusive selling agency. S 332.

COMMERCIAL PRINTING PLANT for sale; located in fast growing Ohio city of 40,000 in the center of a rich manufacturing district; doing a business over \$60,000 annually; business still growing; fine list of steady patrons; no useless equipment; big chance for alert management; chief stockholder must sell on account of health. Write for full particulars. S 194.

FOR SALE — One-half to three-fourths interest in medium-size printing plant to a reliable man who is capable of taking complete charge and operating the plant successfully; business well established, progressive town; owner wants to retire on account of health. S 162.

WANTED — Buyer for \$13,000 interest in going printing plant in northern Ohio, or printer-manager who will buy \$2,500 in stock as evidence of good faith and manage the business on salary; seller going to California. S 224.

MUST SELL — Patent 1,545,994 just granted; helps machine compositors; stamping. ROBERT ANDERSON, 35 Washington street, Lancaster, Pa.

### FOR SALE

BUYERS IN CHICAGO TERRITORY please tell us your requirements. Besides our regular complete line of new, overhauled and used equipment and outfits, we offer the following: 55-inch Seybold, 44-inch Oswego, 34-inch White, 36-inch Acme auto clamp cutters, 48-inch Seybold semi-automatic, 32-inch Seybold; 32-inch Sheridan power cutters with hand clamp, lever cutters, from 14 to 30 inches; six U. S. M. power eyeletting machines; two 14 by 20 Mentges folders, cheap; 6 high speed small auto cylinder job presses; Osterlind, Standard and Autopresses; 25 by 30 Pony Miehle; 39 by 53 four-roller Miehle, fine press for newspaper and job work; 39 by 53 overhauling for high-grade job printing; 43 by 56 inch Miehle for newspaper and job work; 46 by 68 Miehle with or without Cross feeder; 17 by 25 Vandercook proof press, only \$165. WANNER MACHINERY COMPANY, 714-16 S. Dearborn street, Chicago.

WE ARE OFFERING FOR SALE: One rebuilt 14-box 12-inch Jungst gatherer, wire stitcher and coverer; one 12-inch Sheridan horizontal coverer; one G. & S. 10-box 12-inch gatherer with 1/2 inch stitcher attached; several No. 1 Smyth casemakers; all in good order, at unusually low prices. S 333.

FOR SALE — We offer used Kidder roll feed bed and platen and rotary presses of various styles and sizes; your inquiries solicited. GIBBS-BROWER COMPANY, 261 Broadway, New York city; 166 W. Jackson street, Chicago.

HARRIS AUTOMATIC printing presses, all models and sizes, single and two-color; rebuilt and guaranteed; prompt delivery, fair prices. KONECKY BROS., 252 Pennsylvania avenue, Brooklyn, N. Y.

FOR SALE — Established photoengraving plant and business in fine line city in southeastern section; modern equipment and doing upward of \$40,000 business annually. S 327.

RULING MACHINE FOR SALE: 3-beam striker, 36-inch rail with automatic feeder; A1 condition; bargain. J. ZANETTI MACHINE WORKS, 1701 Kirkwood avenue, San Francisco, Cal.

FOR SALE — One Kidder rotary press, size 48 by 48, for two-color work, equipped with rewriter attachments and printers' rollers; low price for quick sale. S 289.

BOOKBINDERS' MACHINERY — New Model National book sewing machines; also rebuilt machines. Write for particulars. JOSEPH E. SMYTH CO., 130-136 N. Campbell avenue, Chicago.

FOR SALE — Molding presses for electrotypes and stereotypes from \$75 up. ANT. SOUKUP, 3639 W. 22d street, cor. Millard, Chicago.

FOR SALE — 13 by 19 letter and circular folder, year old, good as new. G. H. HILL, 220 S. "G" street, Monmouth, Ill.

FOR SALE — 2 Acme paper cutters, 32-inch; condition good. EASTMAN KODAK CO., Jamestown, N. Y.

FOR SALE — 38-inch Dexter paper cutter. S 202.

### Megill's Patent SPRING TONGUE GAUGE PINS



#### QUICK ON

Send for booklet this and other styles.

### The Name MEGILL

on a gauge pin is a guarantee of quality and all genuine goods have this name stamped on them. Insist on Megill products. If not at your dealer's, order them from us. *Illustrated circulars on request.*

E. L. MEGILL, Pat. and Mfr.

761-763 Atlantic Ave., Cor. Adelphi St., Brooklyn, N. Y.

### Megill's Patent DOUBLE-GRIP GAUGES



#### WISE GRIP

Send for booklet this and other styles.



**HELP WANTED****Bindery**

**BINDERY FOREMAN**—One who is familiar with all kinds of bindery work, including forwarding, finishing, ruling, and one who is familiar with the Cleveland and Dexter folders and is able to supervise the department thoroughly; references requested; good salary; permanent position for right party. S 318.

**Composing Room**

**OPPORTUNITY IN FLORIDA** for a typographic designer who can really make good layouts; preferably an ex-compositor who has had the ambition to fit himself for such a position; permanent job in Florida's most charming west coast city. S 310.

**Managers and Superintendents**

**WANTED**—A thoroughly competent man to act as superintendent of plant doing yearly business of \$600,000 or more; plant located in midwestern city; he must be union, not over forty years old, in good health, and willing to earn a good salary and to see that those under his direction do the same; we do not care whether he is a pressman or a printer, but he must have a thorough and intelligent knowledge of the printing business in all its branches, including rotary work, and the ability to hold the respect of his men and get their best efforts. Tell your whole story in first letter. S 326.

**Miscellaneous**

**LEARN LINOTYPING** or Intertyping at home spare time study; steady work \$55 a week. The Thaler system of linotype operation, together with a complete all-metal Thaler keyboard given with each course, makes learning easy and interesting. Write now for details and special short-time offer. **THALER SYSTEM**, 29 Legal bldg., Washington, D. C.

**COME TO FLORIDA**—We have openings for a competent composing room executive, two job compositors of real ability who understand and can produce typography of the better sort, and a first-class platen pressman; leading plant in a delightful Florida city; union shop. S 306.

**Pressroom**

**WANTED**—Pressman as working foreman, open shop, Atlanta, Ga.; must be capable on process and general work and speedy in keeping cylinder, vertical and jobbers going at maximum; state salary and full particulars. S 331.

**Salesmen**

**PRINTING SALESMAN** who has proved successful on advertising printing wanted by an old, well-equipped New York house with reputation for quality work; will make attractive offer to man with established record in this field; state present earnings and experience in confidence. S 330.

**WANTED**—Selling agents for the new Savadres (one-piece window envelopes), those with printing facilities preferred. **SAVADRES**, 1322 Wabash avenue, Chicago.

**PRINTING SALESMAN**—Live man who understands the selling game and can get results; give references. **BOX 652**, Sioux City, Iowa.

**INSTRUCTION**

**INTERTYPE-LINOTYPE INSTRUCTION**—Learn to operate Milo Bennett's way; keyboard and lessons for home study or six weeks at practical school in Toledo at trifling cost. We sell Sinclair's book on Mechanism of Intertypes and Linotypes; whatever machines are in use, Bennett's system in conjunction with Sinclair's book saves hundreds of dollars; every man connected with Bennett's school is a world-beater. Write for literature of almost unbelievable results obtained through study of Bennett's system. **MILO BENNETT'S INTERTYPE SCHOOL**, Toledo, Ohio.

**LINOTYPE INSTRUCTION**—Largest linotype school in the country; established 17 years; more than 1,000 have attended; the fastest, easiest method of operating; series of lesson sheets; careful individual instruction; favorite school for printers for years; five weeks, \$100. **EMPIRE SCHOOL**, 206 E. 19th street, New York; telephone: Gramercy 5733.

**MISCELLANEOUS**

**CALENDARS—RELIGIOUS**—art subjects (Old Masters); calendar backs, two-color or fish pads; big sellers to churches, merchants, undertakers; 100% profit. Christmas greeting cards, steel engraved, box (15 assortments); over 100% profit. Full line 1926 calendar pads. **MacTAGGART**, 1235 Arch street, Philadelphia.

**SITUATIONS WANTED****Bindery**

**SITUATION WANTED** by experienced bindery foreman; thorough knowledge of bookbinding, also have had experience as salesman and have a practical knowledge of printing. S 328.

**PAPER CUTTER**, 20 years' thorough experience in litho, commercial, magazine, edition bindery stock; accurate, conscientious workman. S 335.

**FINISHER**, age 31 years, 16 years' experience; can furnish best of references; also samples of work. S 336.

**ALL-AROUND BINDERY MAN** wants position as foreman; references on application. S 325.

**Composing Room**

**POSITION DESIRED** as foreman composing room, estimating, pricing, laying out, etc.; 18 years' practical experience with concerns doing the better class printing. Full details will be furnished by communicating with **W. P. McCANN**, 5411 Westford road, Olney, Philadelphia, Pa.

**PRACTICAL ALL-AROUND** job printer of over 18 years' experience desires change; married, non-union; best of references; can take full charge of small or medium size office; now employed; age 33; available August 15th. S 183.

**PRACTICAL PRINTER**, 12 years' office and shop, desires opportunity as assistant to printing or advertising executive; can take charge of medium plant; \$55 to \$65. S 267.

**MONOTYPE COMBINATION OPERATOR**—An experienced operator who is at present employed wishes a change whereby he can better himself. S 334.

**EXPERIENCED MONOTYPE MAN** wants position as keyboard operator, caster man, combination, or operating type and rule machine. S 314.

**JOB PRINTER**, stoneman wants permanent position. **E. V. COMSTOCK**, R 1, Box 68, Carnation, Wash.

**Managers and Superintendents**

**THOROUGHLY TRAINED EXECUTIVE** capable of taking entire charge of large plant desires connection with firm requiring services of a capable manager or general superintendent; no novice, but a proven success; capable of handling production, estimating, sales, credits, costs, shop systems and entire operating departments from start to finish; good organizer and a producer; just the man for a large plant requiring capable management; past record open to investigation; first-class references. S 185.

**SUPERINTENDENT** desires position in progressive plant doing upwards of \$150,000 business; high-grade production engineer; four years as owner, three years superintendent; prefer southeastern location. Write, wire or phone **BEN W. DAVIS**, 1803 Madison avenue, Montgomery, Ala.

**PRINTING SUPERINTENDENT**—Practical man of experience on all kinds and classes of work; a loyal and efficient man who can take full charge of your plant and give you satisfactory production; one who knows his business thoroughly; best of references. S 277.

**Pressroom**

**PRESSMAN**, 25 years' experience on varied line of presswork, cylinders, also platens, desires permanency; New England preferred; color and catalog experience also. S 282.

**Proofroom**

**YOUNG MAN**, 30 years of age, married, desires to make connection with firm in need of good, careful, experienced proofreader; capable of taking charge of proofroom; first to final reader; **O. K.** for press. **A. G. SANDERS**, 843 N. 6th street, Philadelphia, Pa.

**WANTED TO PURCHASE**

**WILL PAY** liberal price for copy of MackKellar Smith and Jordan type specimen book published previous to 1896. **ALAN LANE**, 309 Oak street, Portland, Ore.

**WANTED FOR CASH**—Harris two-color automatic press, 15 by 18. **M. M. ROTHSCHILD, Inc.**, 712 Federal street, Chicago.

**WANTED**—Small electrotype plant. Give list of machines and particulars. S 215.

**WANTED FOR CASH** about 36-inch power cutter. State full particulars. S 309.

**BUSINESS DIRECTORY****Advertising Service**

**A "TABLOID" HOUSE-ORGAN**—Costs you little to produce; packed full of business getting force. Specimen on request. **PRAIGG, KISER & CO.**, 222 E. Ontario street, Chicago.

**Blotters—Advertising**

**JOSEPH HOOVER & SONS CO.**, Market and 49th streets, Philadelphia. Advertising pictorial blotters in three sizes. Hundreds of designs.

**Bookbinding Machinery**

**JOHN J. PLEGER**, 808-810 Monadnock bldg., Chicago, Ill. Stripping machines, strip end trimmer, perfect collator.

**HOFFMANN TYPE & ENGRAVING CO.**, 114 E. 13th street, New York city. Largest and best assorted stock in New York city.

**Brass Dies for Stamping and Engraving**

**HOFFMANN TYPE & ENGRAVING CO.**, 114 E. 13th street, New York city. First-class brass dies for leaf stamping and embossing.

**BARNHART BROS. & SPINDLER**—See Typefounders.

**Brass Rule**

**AMERICAN TYPE FOUNDERS CO.**—See Typefounders.

**L. A. HANSEN TYPE CO.**, Rockland, Mass.

**SAVE THE ORIGINALS (Type and Engravings)! PRINT FROM ACCURATE PLATES**

FOR FLAT PRINTING: Specify Elgin Shaved Plates. FOR ROTARY PRINTING: Specify Elgin Shaved and Curved Plates.

There Are Reasons. Ask Your Platemaker, or Us.

**ELGIN BENDING MACHINE CO.**, Elgin, Illinois

**BERTEL O. HENNING SALES AGENCY**, 608 South Dearborn Street, Chicago, Illinois



**Brass Typefounders**

HOFFMANN TYPE & ENGRAVING CO., 114 E. 13th street, New York city.  
Large stock.

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

**Calendar Pads**

THE SULLIVAN PRINTING WORKS COMPANY, 1062 Gilbert avenue,  
Cincinnati, Ohio. Calendar pads now ready for shipment; the best and  
cheapest on the market; write for sample books and prices.

JOSEPH HOOVER & SONS CO., Market and 49th streets, Philadelphia. Cal-  
endar pads in all styles and sizes. Send for catalog.

C. J. VANELLA & COMPANY, 87 Duane street, New York city.

THE ROTARY PRINTING CO., Norwalk, Ohio. Patented "Three-Month-  
on-a-Sheet" pads.

**Chase Manufacturers**

BARNHART BROS. & SPINDLER — See Typefounders.

**Composing Room Equipment—Wood and Steel**

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

BARNHART BROS. & SPINDLER — See Typefounders.

**Counting Machines**

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

BARNHART BROS. & SPINDLER — See Typefounders.

**Cylinder Presses**

AMERICAN TYPE FOUNDERS CO.—Kelly presses, Kelly Automatic Jobber.

BARNHART BROS. & SPINDLER — See Typefounders.

**Demagnetizers and Ink Dryers**

THERE IS ONLY ONE Gas Heater for printing presses that has safety  
shields; it costs no more than the paper "burners." Write UTILITY  
HEATER CO., Inc., 239 Centre street, New York.

**Electrotypers' and Stereotypers' Machinery**

THE OSTRANDER-SEYMOUR CO., general offices, 7 S. Dearborn street,  
Chicago. Eastern office, 38 Park row, New York. Send for catalogue.

HOE, R., & CO., Inc., New York. Printing, stereotyping, electrotyping and  
photoengraving machinery. Chicago office, 7 S. Dearborn street.

BERTEL O. HENNING Sales Agency, 608 S. Dearborn street, Chicago, Ill.

**Embossing Composition**

STEWART'S EMBOSSEMENT BOARD — Easy to use, hardens like iron: 5¼x9½  
inches; 12 for \$1.25 postpaid. THE INLAND PRINTER COMPANY,  
Chicago.

**Engraving Methods**

ANYBODY CAN MAKE CUTS at trifling cost with my simple transferring  
and zinc etching process; price \$1. Particulars, many specimens and  
testimonials for stamp. THOS. DAY, Windfall, Ind.

**Feeder for Job Presses**

BARNHART BROS. & SPINDLER — See Typefounders.

**Gold Leaf**

LEAF for any purpose — ro.1 or book form. M. SWIFT & SONS, 100 Love  
Lane, Hartford, Conn.

**Gummed Paper, Gummed Tape**

C. J. VANELLA & COMPANY, 87 Duane street, New York city.

**Gummed Paper, Gummed Tape, Tape Machines**

PACKAGE SERVICE CORPORATION, Dayton, Ohio, manufacturers of Keck  
Automatic tape dispensers — best automatic tape machine on the market,  
price \$15.00. Printers of gummed sealing tape. Send for prices.

**Hand-Finished Metal Rule**

TAYLOR-MADE, "nonworkupable" column rules are favorably known from  
coast to coast. Get the best; they cost less. Get catalog. W. E. TAYLOR,  
213 W. 40th, New York city. Est. 1920.

**Ink Mills—For Regrinding**

BARNHART BROS. & SPINDLER — See Typefounders.

**Job Printing Presses**

HOFFMANN TYPE & ENGRAVING CO., 114 E. 13th street, New York city.

**Live Stock and Poultry Cuts**

CHAS. L. STILES, Station F., Columbus, Ohio.

**Low and Ribless Slugs on the Linotype**

THE NORIB low slug and rule caster casts 6-point 30-ems ribless low slugs, and  
any length 5-9 point ribless border or type slugs, all of even thickness and  
exact height, on the ordinary (universal) mold of the Linotype or Intertype,  
with ordinary liners and slides; operation same as recasting ribbed slugs;  
price \$10.00 prepaid. THE NORIB CO., 139 Seventh avenue, New York city.

**Numbering Machines**

HAND, Typographic and Special. THE AMERICAN NUMBERING MA-  
CHINE CO., Brooklyn, N. Y.; Branch: 123 W. Madison street, Chi-  
cago, Ill.

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

BARNHART BROS. & SPINDLER — See Typefounders.

**Overlay Process for Halftones**

SIMPLE AND PRACTICAL. Write for samples, terms. Makes halftone  
print right. DURO OVERLAY PROCESS, 804 Bartlett avenue, Milwaukee.

**Paper Cutters**

HOFFMANN TYPE & ENGRAVING CO., 114 E. 13th street, New York city.

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

BARNHART BROS. & SPINDLER — See Typefounders.

**Photoengravers' Machinery and Supplies**

THE OSTRANDER-SEYMOUR CO., general offices, 7 S. Dearborn street, Chi-  
cago. Eastern office, 38 Park row, New York. Send for catalogue.

**Presses**

HOE, R., & CO., Inc., New York. Printing, stereotyping, electrotyping and  
photoengraving machinery: Chicago office, 7 S. Dearborn Street.

DUPEX PRINTING PRESS CO., Stereotype rotaries, stereo and mat ma-  
chinery, flat bed web presses, Battle Creek, Mich.

AMERICAN TYPE FOUNDERS CO.—Kelly presses, Klymax Feeder Units.

BARNHART BROS. & SPINDLER — See Typefounders.

**Printers' Rollers and Roller Composition**

BINGHAM'S, SAM'L, SONS MFG. CO., 636-704 Sherman street, Chicago; also  
514-518 Clark avenue, St. Louis; 85-90 S. 13th street, Pittsburgh; 706-708  
Baltimore avenue, Kansas City; 40-42 Peters street, Atlanta, Ga.; 629 South  
Alabama street, Indianapolis; 1306-1308 Patterson avenue, Dallas, Tex.;  
721-723 Fourth street, S., Minneapolis, Minn.; 1025 W. Fifth street, Des  
Moines, Iowa; cor. East and Harrison streets, Springfield, Ohio; 1285 W. 2d  
street, Cleveland, Ohio.

WILD & STEVENS, Inc., 5 Purchase street, Boston 9, Mass. Established 1859.

**Printers' Supplies**

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

BARNHART BROS. & SPINDLER — See Typefounders.

**Printing Machinery, Rebuilt**

THE RATHBUN & BIRD COMPANY, 17-19 Walker street, New York city.  
Printers' and Bookbinders' Machinists.

BARNHART BROS. & SPINDLER — See Typefounders.

**Printing Material**

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

BARNHART BROS. & SPINDLER — See Typefounders.

**Printing Presses**

THE GOSS PRINTING PRESS COMPANY, 1535 S. Paulina street, Chicago,  
Ill. Newspaper and magazine rotary presses.

AMERICAN TYPE FOUNDERS CO.—Kelly presses, Klymax Feeder Units.

BARNHART BROS. & SPINDLER — See Typefounders.

**Proof Presses**

BARNHART BROS. & SPINDLER — See Typefounders.

**Punching Machines**

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

BARNHART BROS. & SPINDLER — See Typefounders.

**TO SELL USED EQUIPMENT—TO REPLACE WITH NEW EQUIPMENT**

We Are Able to Offer an Unequaled Engineering and Sales Efficiency Service Most Advantageously Profitable

Printing Machinery and Bookbinders' Equipment

Write for Information About M-D-Co. Ink Distributor for all color Printing on Gordon Presses

**HOWARD D. SALINS, *Golding Printing Machinery*, 608 South Dearborn Street, Chicago, Illinois**

Rendering Unselfish Service — therefore Every Installation Making Money

Please Mention THE INLAND PRINTER When Writing to Advertisers.

**Rebuilt Printing Presses**

AMERICAN TYPE FOUNDERS CO.— See Typefounders.  
BARNHART BROS. & SPINDLER — See Typefounders.

**Roughing Machines**

AMERICAN TYPE FOUNDERS CO.— See Typefounders.  
BARNHART BROS. & SPINDLER — See Typefounders.

**Saw Trimmers**

BARNHART BROS. & SPINDLER — See Typefounders.

**Slitting, Perforating and Scoring Attachments**

HOFF Combination slitter, perforator and scorer attachments. LESLIE D. HOFF MFG. CO., 1142 Salem avenue, Hillside, N. J.

**Steel Chases**

P. G. McCONNELL, Distributor, Sandblom Electric Welded steel chases, 424 S. Clinton street, Chicago, Ill.

**Steel Composing Room Equipment**

AMERICAN TYPE FOUNDERS CO.— See Typefounders.  
BARNHART BROS. & SPINDLER — See Typefounders.

**Steel Perforating and Cutting Rule**

STEEL perforating and cutting rule. J. F. HELMOLD & BROS., 1462 Custer street, Chicago.

**Stereotyping Equipment**

BERTEL O. HENNING Sales Agency, 608 S. Dearborn street, Chicago, Ill.  
BARNHART BROS. & SPINDLER — See Typefounders.

**Stereotyping Machinery**

THE GOSS PRINTING PRESS COMPANY, 1535 South Paulina street, Chicago, Ill. Complete line of curved and flat stereotyping machinery.

**Stereotyping Outfits**

ACME DRY PROCESS STEREOTYPING — This is a new process for fine job and book work; matrices are molded in a job press on special matrix boards; the easiest of all stereotyping processes; plates sharp as electros. COLD SIMPLEX STEREOTYPING — A brush-molding process; level plates with no concave faces on type or cuts; quick and inexpensive process. Note this: Matrices made by either process are deep enough for rubber stamp work. Send stamp for literature. HENRY KAHR, 240 East 33d street, New York.

**Stripping Machines**

JOHN J. PLEGER, 808-810 Monadnock bldg., Chicago, Ill.

**Tags**

MR. PRINTER — Send TAG inquiries and orders to THE DENNEY TAG COMPANY, Inc., West Chester, Pa., for quick service. Anything in blank or printed, regular or special tags, at lowest trade prices.  
C. J. VANELLA & COMPANY, 87 Duane street, New York city.

**Type Casters**

THOMPSON TYPE MACHINE CO., 223 W. Erie street, Chicago. Machines for casting 6 to 48 pt. type in all languages.

**Type Founders**

AMERICAN TYPE FOUNDERS CO., original designs in type and decorative material — the greatest output and most complete selection. Kelly presses, Kelly automatic jobbers, Klymax feeder units. Dealers in wood type, printing machinery and printers' supplies of all kinds. Send to nearest house for latest specimens. Houses: Boston, 270 Congress st.; New York, 200 William st., corner Frankfort; Uptown House, Printing Crafts bldg., 8th ave. and 34th st.; Philadelphia, 13th, corner Cherry st.; Baltimore, 215 Guilford ave.; Richmond, 11 Governor st.; Atlanta, 118 Central ave.; Buffalo, 45 N. Division st.; Pittsburgh, 323 Third ave.; Cleveland, 15 St. Clair ave., N. E.; Cincinnati, 646 Main st.; St. Louis, 9th and Walnut sts.; Chicago, 517-519 W. Monroe st.; Detroit, 557 W. Larned st.; Kansas City, 10th and Wyandotte sts.; Minneapolis, 419 4th st., South; Denver, 1621 Blake st.; Los Angeles, 121 N. Broadway; San Francisco, 500 Howard st.; Portland, 47 Fourth st.; Spokane, West 310 First st.; Milwaukee, 125 Second st.; Winnipeg, Can., 376 Donald st.

BARNHART BROTHERS & SPINDLER, type foundry and manufacturing plant at Monroe and Throop streets, Chicago. Sales and service houses at 829-831 S. State street, Chicago; 1224 H street, Northwest, Washington, D. C.; 1102 Commerce street, Dallas; Third and Locust streets, St. Louis; 710 Baltimore avenue, Kansas City; 1114 Howard street, Omaha; 51-53 E. Third street, St. Paul; Western avenue and Columbia, Seattle; 319 Pender street, West Vancouver, B. C., Canada. Manufacturers of type, brass rule, brass galleys, steel chases, steel and iron justifying furniture, leads and slugs, saw-trimmers, stereo casting boxes, metal furnaces, job press brakes and various "Superior" specialties for printers. Merchants of printing machinery of all kinds, complete equipment, materials and supplies.

**Wire Stitchers**

BREHMER BROTHERS, Leipzig-Plagwitz, Germany. Thread sewers, wire stitchers, folders, end sheet pasters, thread stitchers.  
HOFFMANN TYPE & ENGRAVING CO., 114 E. 13th street, New York city. Large stock "Brehmer" wire stitchers.  
AMERICAN TYPE FOUNDERS CO.— Boston Wire Stitchers.  
BARNHART BROS. & SPINDLER — See Typefounders.

**Wood Goods**

BARNHART BROS. & SPINDLER — See Typefounders.

**Wood Goods—Cut Cost Equipment**

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

**Wood Type**

EASTERN BRASS & WOOD TYPE CO., 114 East 13th street, New York city. Large stock in fonts and sorts.  
BARNHART BROS. & SPINDLER — See Typefounders.



**The Productimeter**  
MODEL 5D1  
DURANT MANUFACTURING CO.  
MILWAUKEE, WIS.

**TELL YOUR CUSTOMERS**  
If your plant is equipped with Productimeters and they will be satisfied with your count. Ask for New Catalog No. 46.  
DURANT MANUFACTURING CO.  
(3115) 653 Buffum Street, Milwaukee, Wis.

**FINE ENGRAVED**  
**Christmas Greeting Cards**

Note: We manufacture these expressly for the printer. Just the card you want for imprinting the customer's name. Print the name on the cards without changing your gauge. New idea entirely.

**KING CARD COMPANY**  
Manufacturers of Engraved Greeting Cards  
S. E. Cor. Broad & Spring Garden Sts., Philadelphia, Pa.

Write for Samples.

**VICTORIA PRESSES**  
SIZE 16 x 22 — FOUR ROLLERS  
Finest ink distribution, most powerful machine for very high-grade work.  
**FRANK NOSSEL : 38 Park Row, New York**  
SPECIAL PRINTING MACHINERY

# Wood Type Plant For Sale

Consisting of three 3-Spindle Routers, 4,000 Patterns covering 30 Series of Wood Type, Borders, Ornaments, etc. Special Saw Tables, Sander, Type-High Machines, etc., including equipment for the manufacture of Reglet, Furniture, Cutting Sticks, Tint Blocks, etc.

A complete high grade, special built equipment doing a profitable business with a long established trade from Printers, Dealers and Supply Houses.

Impaired health of Senior Partner and more business than we care to handle under these circumstances is the reason for our offering this branch of our manufacturing business for sale.

A wonderful opportunity for young blood, as there are unlimited possibilities and few competitors in this line.

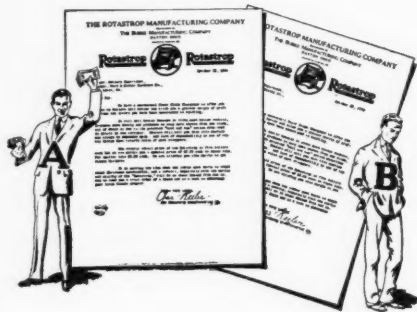
**Price and Terms Reasonable**

## Empire Type Foundry

W. F. & C. W. PERSONS, Sole Owners  
Delevan, N. Y.

## Two Letters Alike

*A Sold Specialty—B Didn't*



Replies of 11 percent and the establishment of a number of profitable dealer connections is the record of the above letter circulated to a list of 2500 by an Ohio specialty manufacturer. It was well printed on clear white, sturdy TRITON BOND.

A letter identical in copy previously mailed to an equal number of dealers under conditions practically the same had produced negligible returns. That letter—"on a flimsy paper that caused poor printing, made an impression that discounted the article and the firm." (Quoted from a letter in our files from the manufacturer.)

TRITON BOND is a bulky, crackly paper with a beautiful clear formation and a pleasing, fairly smooth surface. Nine colors besides white to choose from. White with regular bond, ripple, linen or laid finish. Envelopes to match. Its cost is so reasonable that it can be chosen for long runs of direct advertising pieces.

Send for our three collections of "Successful Business Letters," reprinted on TRITON BOND.

THE MIAMI PAPER CO.,  
West Carrollton, Ohio.

 **TRITON BOND**  
*The Direct Mail Bond Paper*



## Reach Out!

Scores upon scores of alert printers have used Western States the right way—to extend and broaden *their service through ours*. Twenty million envelopes ready to ship—in over six hundred numbers—many of them in the novel and unusual styles that used to mean "special" orders—all these backed by right prices, have helped these printers reach out where the reaching counts.

Start by asking for free Price List No. 27 and to be put on the list for our "Worth While Envelope News"—a periodic demonstration of money-making envelope ideas

**The Western States Envelope Co.** South Water from Clinton to Ferry Sts. Milwaukee Wisconsin

## Order Your 1926 CALENDAR PADS

From Our Complete Stock  
60 Sizes—12 Styles

Let us mail you Catalogue and Price List today

1926		JANUARY					1926
SUN	MON	TUE	WED	THU	FRI	SAT	
Last Q. 7th	New M. 14th	First Q. 20th	Full M. 28th				
3	4	5	6	7	1	2	
10	11	12	13	14	15	16	
17	18	19	20	21	22	23	
24 31	25	26	27	28	29	30	

FIRST MONTH

### SPECIAL SIZES AND STYLES

Mail us your specifications, we will make up sample and quote you prices.

**Goodwin Brothers**  
PRINTING COMPANY  
*Manufacturers of Calendar Pads*

2609-11-13-15 North Broadway

(Goodwin Building)

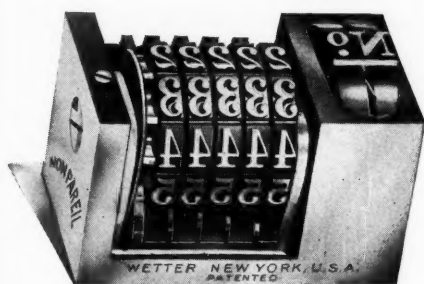
ST. LOUIS, MO.



THE NEW  
**"Nonpareil" WETTER**  
 MODEL  
 Numbering Machine

5 Wheel \$ **11.00**  
 6 Wheel \$14.00

*Is Only Nine Picas Long*



**Nº 12356**  
 FACSIMILE IMPRESSION

Ask the dealer to show you the "NONPAREIL" Model and be convinced it is the only low price machine for accurate work

The skipping wheels and other wheels used in this machine are the same as used in our Boston Model, Pica Model, Model 125 and 126; that is, they are interchangeable so that the printer using other models will not have to buy a new equipment for the "Nonpareil."

The "No." slide is removable so that a letter or other character can be inserted in its place without removing the machine from the form.

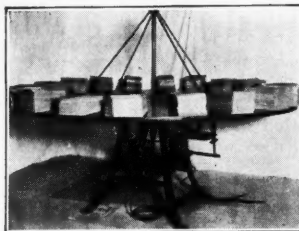
**We will keep this machine in all details up to the dictionary definition of the word; that is, "WITHOUT AN EQUAL."**

SOLD BY ALL DEALERS

**Wetter Numbering Machine Co.**

Atlantic Avenue and Logan Street Brooklyn, N. Y., U. S. A.

**Rotary Gathering Table**



Variable speed—2 to 6 revolutions per minute. Bindery girls will accomplish nearly twice as much work with less fatigue. Simple and inexpensive to operate. Handles book sections, single sheets, calendar pads. One to six girls work at the same time.

*Write for circular.*

**EFFICIENCY BINDERY TABLE COMPANY**  
 General Office, 12130 Eggleston Ave., Chicago

**A Printer's Own House Organ**

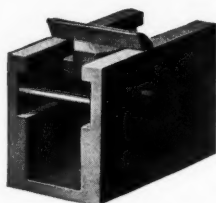
"THE INK SPOT," designed and written to create confidence, prestige and bring in New Business as well as build good will. The copy is timely and pertinent, chuck-full of reader interest. It is not filled with borrowed jokes and generalities, stale verse and platitudes, ironical satire and cynical comment. "THE INK SPOT" is written by a man who has spent more than 17 years studying and writing printers' own advertising. A man who knows what to do and does it interestingly. A man who realizes that the purpose of printers' advertising is to build business to produce results.

*Service available to just one printer in a city. Copy furnished in typewritten form and is copyright. Cost, \$15 per month. We will be glad to send a printed sample.*

**Roger Wood** *Graphic-Craft Advertising* 511-517 Ferry Street La Fayette, Ind.

**UPRIGHTGRAIN Printing Base Systems**

SECTIONAL · POINT SYSTEM · STANDARD AND HALFTONE HEIGHT



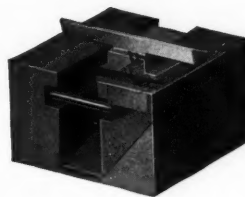
4x8 Hook

**J. W. PITT, INC.**

Home Office and Factory: BATH, NEW YORK

REPRESENTED BY  
 E. G. LUNDEEN  
 203 Transportation Bldg.  
 Chicago, Ill.

ANDREW & SUTER, 23 Goswell Road · London, E. C. 1, England



8x8 Hook



# The Makers of Buckeye Cover

ANNOUNCE

## A New Product



The Founder  
WILLIAM BECKETT  
1821 - 1895

We have pleasure in announcing to the printers and advertisers of America a new product

## BUCKEYE Antique Text

WATERMARKED

There has long been a widespread demand for a text paper of the superior quality and moderate cost that characterize our famous Buckeye Cover.

Buckeye Antique Text is a companion paper to Buckeye Cover, and places within the reach of every printer a paper of distinguished beauty, superior quality and moderate price.

We confidently expect Buckeye Antique Text to speedily establish a position of leadership in its class quite comparable to the dominance so long maintained by Buckeye Cover in its particular field.



*Buckeye Antique Text is made in White and Ivory, both laid and wove, 25 x 38—80, deckle edge, and is obtainable through agents of Buckeye Cover in all centers.*

SAMPLES WILL GLADLY BE SENT ON REQUEST.

## The Beckett Paper Company

*Makers of Good Paper in Hamilton, Ohio, Since 1848*

# HOWARD BOND

Watermarked  
The NATION'S BUSINESS PAPER

## Howard Bond Agents

ALBANY, N. Y.  
Potter-Taylor Paper Corp

ALLENTOWN, PA.  
J. A. Rupp Paper Co.

ATLANTA, GA.  
Louisville Paper Co.

BALTIMORE, MD.  
E. F. Bond Paper Co.

BINGHAMTON, N. Y.  
Stephens & Co.

BOSTON, MASS.  
John Carter & Co., Inc.

ARTHUR E. HAM & SON

BROOKLYN, N. Y.  
General Paper Goods Mfg. Co. (Env.)

CHICAGO, ILL.  
Midland Paper Co.

PARKER, THOMAS & TUCKER PAPER CO.

CINCINNATI, OHIO  
Chatfield & Woods Co.

CLEVELAND, OHIO  
Cleveland Paper Mfg. Co.

COLUMBUS, OHIO  
Diem & Wing Paper Co.

DAYTON, OHIO  
Reynolds & Reynolds Co. (Tablets)

BUYER'S PAPER CO.

DETROIT, MICH.  
Chope-Stevens Paper Co.

GRAND RAPIDS, MICH.  
Quimby-Kain Paper Co.

HARRISBURG, PA.  
Donaldson Paper Co.

HARTFORD, CONN.  
John Carter & Co., Inc.

HOUSTON, TEXAS  
The Paper Supply Co

INDIANAPOLIS, IND.  
C. P. Lesh Paper Co

KALAMAZOO, MICH.  
Birmingham & Prosser Co.

LOS ANGELES, CALIF.  
Pacific Paper & Env. Corp.

LOUISVILLE, KY.  
Louisville Paper Co.

MILWAUKEE, WIS.  
W. F. Nackie Paper Co.

MINNEAPOLIS, MINN.  
Wilcox-Mosher-Lefholm Co.

MONTREAL, CANADA,  
McFarlane, Son and Hodgson

NEW ORLEANS, LA.  
Diem & Wing Paper Co.

NEWARK, N. J.  
J. E. Linde Paper Co.

NEW YORK CITY  
H. P. Andrews Paper Co.

BAHRENBURG & CO.

CLEMENT & STOCKWELL, INC.

J. E. LINDE PAPER CO.

ALLAN & GRAY

WHITE-BURBANK PAPER CO.

OAKLAND, CALIF.  
I. T. Monohan Co

OGDEN, UTAH  
Scoville Paper Co.

OMAHA, NEBR.  
Marshall Paper Co.

PATERSON, N. J.  
Paterson Card & Paper Co.

PEORIA, ILL.  
John C. Streibich Co.

PHILADELPHIA, PA.  
Garretto-Buchanan Co.

PITTSBURGH, PA.  
Chatfield & Woods Co.

PROVIDENCE, R. I.  
John Carter & Co., Inc.

PUEBLO, COLO.  
The Colorado Paper Co.

RICHMOND, VA.  
Anderson-Wilson Paper Co.

SAN ANSELMO, CALIF.  
Marin Paper Co.

SAN FRANCISCO, CALIF.  
Marin Paper Co.

NORMAN F. HALL CO.

SEATTLE, WASH.  
Paper Mills Agency

SYRACUSE, N. Y.  
J. & F. B. Garrett Co.

TOLEDO, OHIO  
Ohio and Michigan Paper Co.

TORONTO, CANADA  
Barber-Ellis Co.

VANCOUVER, B. C.  
Columbia Paper Co.

VICTORIA, B. C.  
Columbia Paper Co.

WASHINGTON, D. C.  
F. T. Parsons Paper Co.

WEST CARROLLTON, OHIO  
American Envelope Co. (Env.)

WINNIPEG, CANADA  
Barkwell Paper Co.

ZANESVILLE, OHIO  
The State Paper Co.

*Howard Ledger*

*Howard Laid Bond*

*Howard Envelopes*



*Compare It! Tear It!*

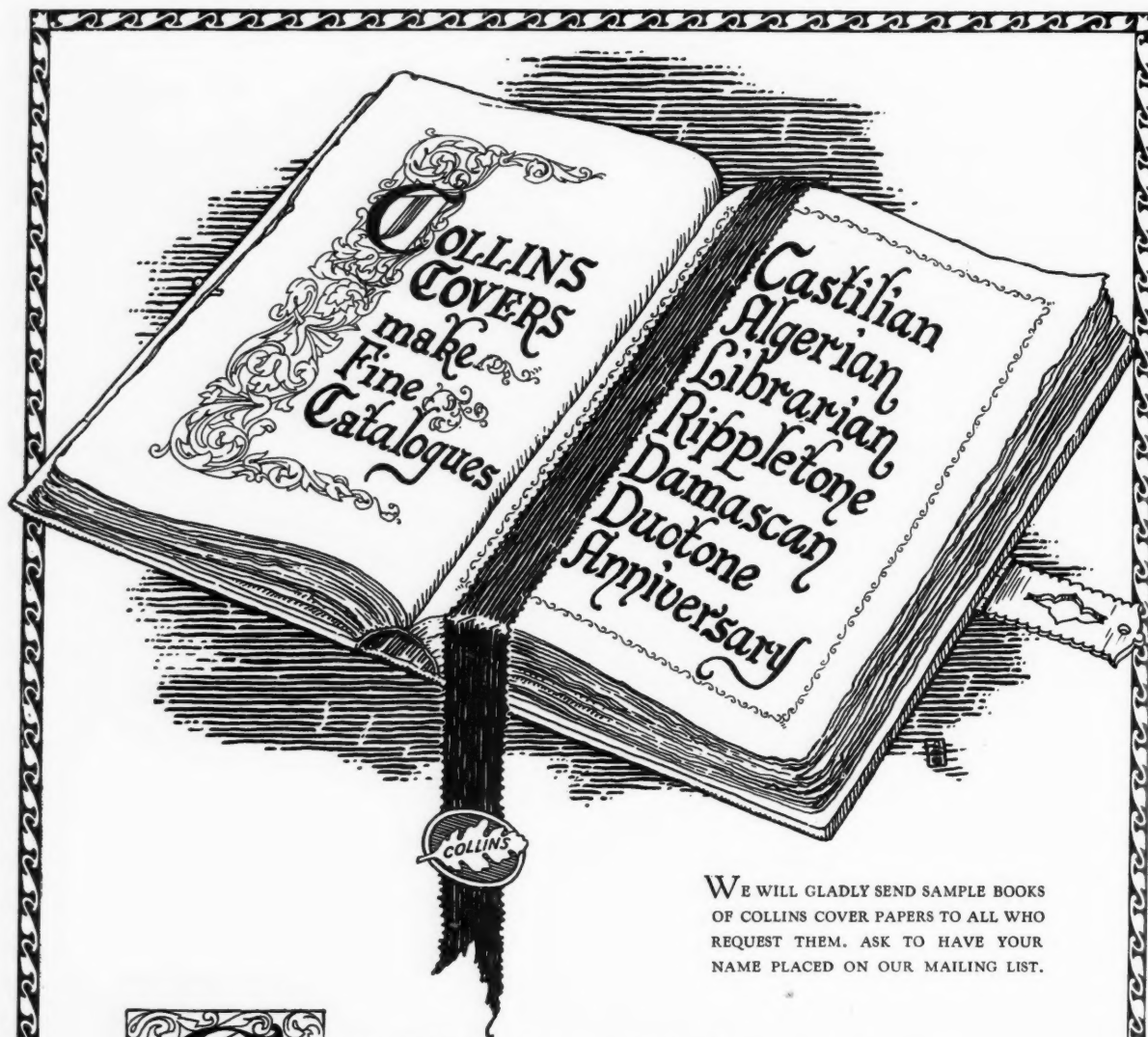
*Test It! And You*

*Will Specify It!*

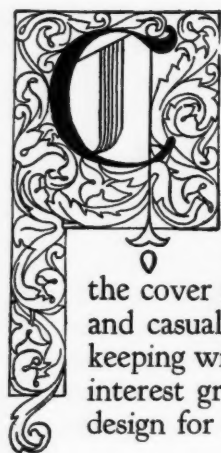
**The Howard Paper Co., Urbana, Ohio**

**NEW YORK OFFICE**  
280 Broadway

**CHICAGO OFFICE**  
10 LaSalle St.



WE WILL GLADLY SEND SAMPLE BOOKS OF COLLINS COVER PAPERS TO ALL WHO REQUEST THEM. ASK TO HAVE YOUR NAME PLACED ON OUR MAILING LIST.



## COVERS that make fine catalogues

"You find catalogues ... coming to your desk. Maybe you have a dozen or more piled up, but always there is one that stands out from the lot. You may not be interested in the line at first, but the beauty of the cover gradually draws you on until you pick the book up and casually open it. The inside of such a book is usually in keeping with the cover and you read and continue to let your interest grow. The right kind of cover stocks and the right design for a job will help get results of that kind."

— Edward Dreier, in *THE JAQUA WAY*, The Jaqua Co., Grand Rapids, Mich.

[Collins Quality Cover Papers and Coated Cardboards]  
[Are Sold Through Distributors in the Principal Cities]

A. M. COLLINS MANUFACTURING CO.  
226-240 COLUMBIA AVENUE  
PHILADELPHIA

# Success Bond

**C**ONTACT! There was a time when success was largely influenced by personal contact. The business man served his patrons in person.

Today, the business man serves a multitude of patrons whom he may never see. The man in Maine is asked to buy fruit from the man in California. The man in Massachusetts sells fish to the man in Colorado. But *contact* between these two extremes, though it may be on paper instead of in person, is still necessary to success. It is important that the paper truly expresses the character of those it represents.

SUCCESS BOND is the ideal medium of contact between many a large company and its thousands of customers—a successful medium, winning respect and business for its users. Try it.

*"Note the Tear and Wear as well as the Test"*

## DISTRIBUTORS

BALTIMORE, MD. . . . . J. Francis Hock & Co.	NEW ORLEANS, LA. . . . . E. C. Palmer & Co., Ltd.
DALLAS, TEXAS. . . . . E. C. Palmer & Co., Ltd.	NEW YORK CITY. . . . . H. P. Andrews Paper Co.
HOUSTON, TEXAS. . . . . E. C. Palmer & Co., Ltd.	NEW YORK CITY. . . . . Clement & Stockwell
LOUISVILLE, KY. . . . . Miller Paper Co., Inc.	OMAHA, NEB. . . . . Field-Hamilton-Smith Paper Co.
MILWAUKEE, WIS. . . . . The E. A. Bouer Co.	PHILADELPHIA, PA. . . . . Satterthwaite-Cobaugh Co.
NEWARK, N. J. . . . . H. P. Andrews Paper Co.	PORTLAND, ORE. . . . . Blake, McFall Company
SPRINGFIELD, Mo. . . . . Springfield Paper Co.	

# NEENAH PAPER COMPANY

*Neenah, Wisconsin*

Makers of  
OLD COUNCIL TREE BOND  
SUCCESS BOND  
CHIEFTAIN BOND  
NEENAH BOND

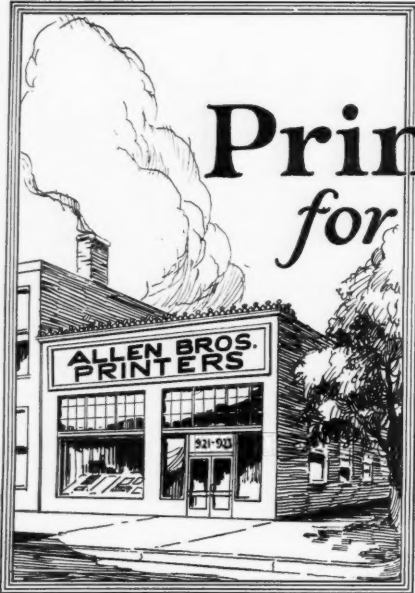
Check the  Names

WISDOM BOND  
GLACIER BOND  
STONEWALL LINEN LEDGER  
RESOLUTE LEDGER  
PRESTIGE LEDGER

*Write for complete free sample outfit, including full sheets of Neenah bonds and ledgers for testing purposes*







# Printers' Rollers *for* the Small Shop

**I**NCREASING attention is being given to rollers in the smaller printing plants all over the country with the growing demand for higher quality printing.

Customers of these printers, too, realize that good printing is not so much a matter of the size of the shop as it is a matter of equipment and skill. They are learning to expect a grade of printing which is possible only with good rollers.

Sam'l Bingham's Composition Rollers are made with a thorough understanding of the printer's requirements. Their long period of usefulness combined with their high efficiency makes them ideal for the small newspaper as well as the small job shop. Carefully selected materials give them unusual tackiness—and that is the most important requisite for rollers that are to produce quality printing.

This is an ideal time to go over your rollers and order new ones wherever needed from the nearest Sam'l Bingham's Son Mfg. Co. factory.

— Use our Red Shipping Labels —

## Sam'l Bingham's Son Mfg. Co. **Printers' Rollers**

CHICAGO  
636-704 Sherman St.

CLEVELAND, OHIO  
1285 West Second St.

KANSAS CITY  
706-708 Baltimore Ave.

DETROIT  
4391 Apple St.

DALLAS  
1306-1308 Patterson Ave.

ATLANTA  
40-42 Peters St.

ST. LOUIS  
514-516 Clark Ave.

DES MOINES  
1025 West Fifth St.

INDIANAPOLIS  
629 South Alabama St.

MINNEAPOLIS  
721-723 Fourth St., South

SPRINGFIELD, OHIO  
Cor. East and Harrison Sts.

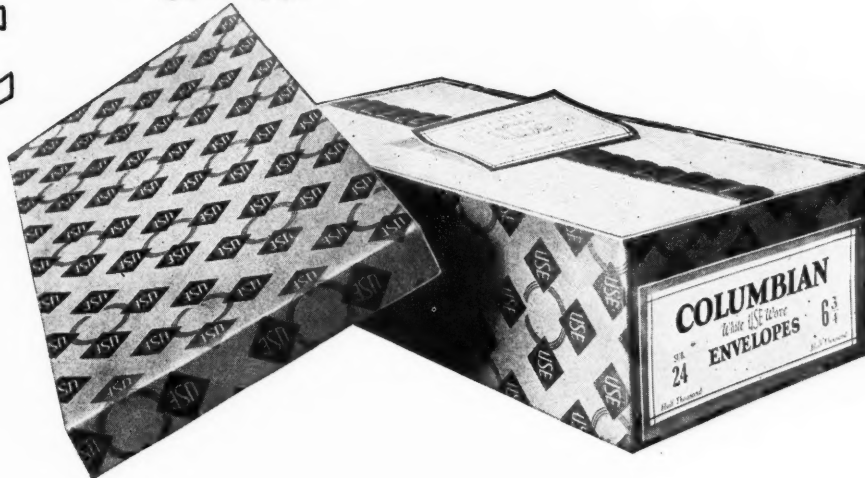
PITTSBURGH  
88-90 South 13th St.

*For 76 Years Bingham's Reliable Printers' Rollers*

# USE

Hold a Columbian White Wove Envelope so the light comes behind it. You'll see these initials watermarked right in the paper.

They are the initials of the manufacturers, the world's largest makers of envelopes.



## Who is your best customer on envelopes?

**T**HE customer who orders envelopes by a name, size and quantity, who doesn't need to examine samples and compare prices every time, is a mighty satisfactory customer to do business with.

The man who buys that way saves his time and yours. You know exactly what he expects. He knows exactly what he will get, and what it will cost him.

The customer you sell once on Columbian White Wove Envelopes will re-order again. Because he finds in them exactly what he wants, he doesn't need to shop around.

Columbian White Woves give him good appearance, surface splendid for writing, typ-

ing and printing, including halftones; perfect fold, excellent gumming. They come to him in strikingly attractive boxes that are dustproof and do not soil in the stock-room.

Columbian White Woves are watermarked USE. They can be identified anywhere, even when separated from the box and banding.

In the mind of the man who has used them, Columbian White Woves speedily become fixed as trouble-free envelopes, standard in quality, reasonably priced, beautifully put up—and easy to re-order.

Columbian White Woves are made in all sizes from 5 to 14 and Monarch. You can get them quickly, from your regular paper merchant.

## UNITED STATES ENVELOPE COMPANY

*The world's largest manufacturers of envelopes*

SPRINGFIELD, MASS.

*Location*  
Worcester, Mass.  
Rockville, Conn.  
Hartford, Conn.  
Springfield, Mass.  
Waukegan, Ill.

*Division*  
Logan, Swift & Brigham  
Envelope Co.  
White, Corbin & Co.  
Plimpton Manufacturing Co.  
Morgan Envelope Co.  
National Envelope Co.

*Location*  
Springfield, Mass.  
Worcester, Mass.  
Worcester, Mass.  
Indianapolis, Ind.  
San Francisco, Cal.  
Philadelphia, Pa.

*Division*  
P. P. Kellogg & Co.  
Whitcomb Envelope Co.  
W. H. Hill Envelope Co.  
Central States Env. Co.  
Pacific Coast Env. Co.  
The Monarch Envelope Co.

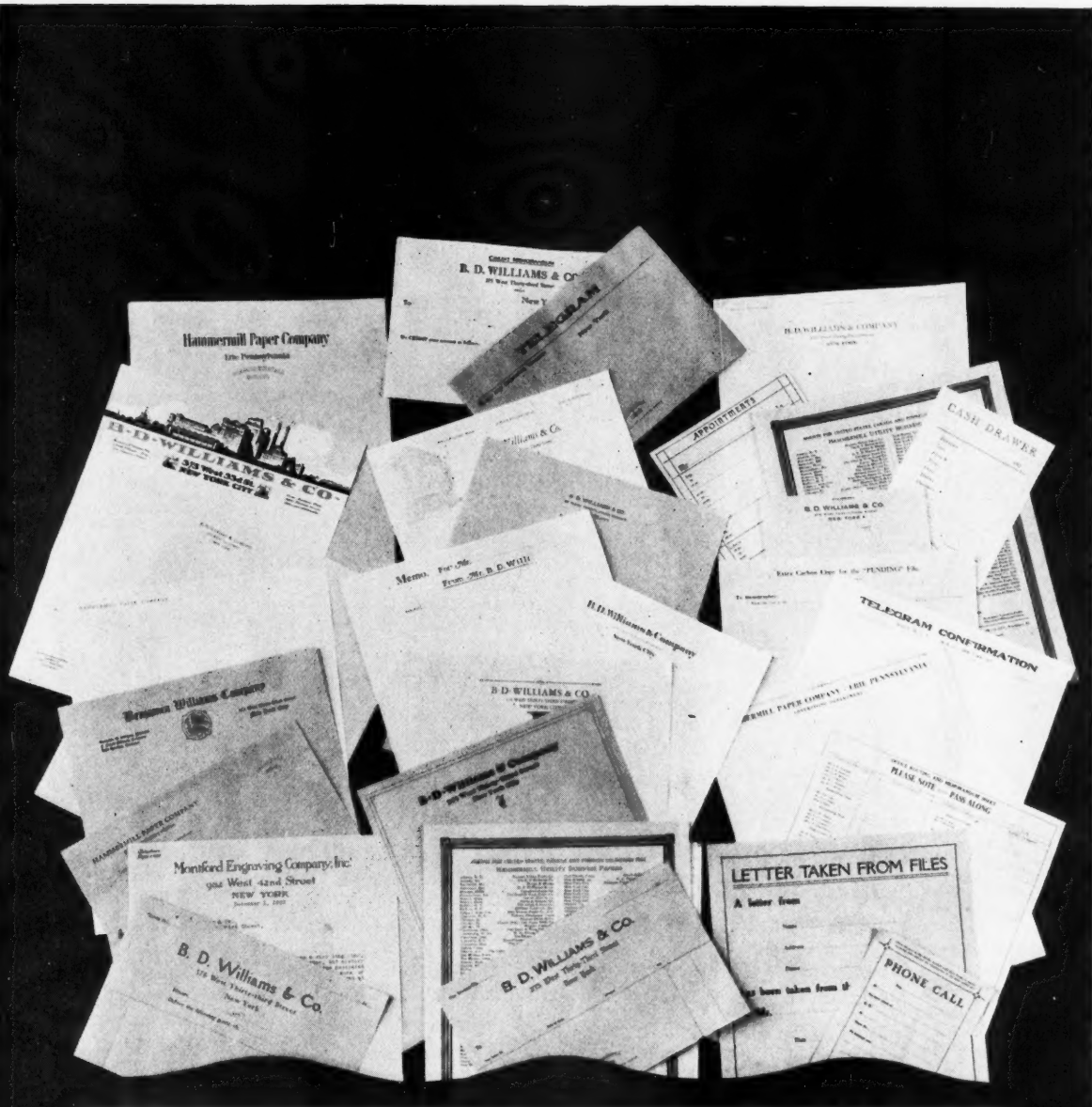
*Please Mention THE INLAND PRINTER When Writing to Advertisers.*

973



**G**ETTING business is still a battle. Battles are not won bare-handed. Great structures are built with tools and not with talking. The salesman of printing has to fight for business. He has to build for future business. He can do neither empty handed. Give your salesmen plenty of samples.

The Hammermill Working Kit is an unusual set of samples. It is a tool for printing salesmen. It is a Working Kit, neat, simple and efficient. In one pocket full size sample letterheads in great variety. In the second pocket sample printed forms suggesting ideas



creating new business. And in the third pocket blank sheets to test or to use for proofs or dummies. You can get working kits of

## HAMMERMILL BOND

from any Hammermill Agent or by writing Hammermill Paper Company, Erie, Pa., New York Office 291 Broadway.



**Cantine's**  
**ASHOKAN**  
**COATED PAPER**



**Will & Baumer Candle Co., Inc. - - Syracuse, New York**

**DESCRIPTION OF CANDLES**

<p>1. 1/2" x 1/2" x 1/2" (300)</p> <p>2. 3/8" x 3/8" x 3/8" (300)</p> <p>3. 1/4" x 1/4" x 1/4" (300)</p> <p>4. 1/2" x 3/8" x 1/4" (300)</p> <p>5. 3/8" x 1/2" x 1/4" (300)</p> <p>6. 1/4" x 1/2" x 1/4" (300)</p> <p>7. 3/8" x 1/4" x 1/4" (300)</p> <p>8. 1/2" x 1/4" x 1/4" (300)</p> <p>9. 3/8" x 1/4" x 1/4" (300)</p> <p>10. 1/4" x 1/4" x 1/4" (300)</p> <p>11. 1/2" x 1/4" x 1/4" (300)</p> <p>12. 3/8" x 1/4" x 1/4" (300)</p> <p>13. 1/4" x 1/4" x 1/4" (300)</p> <p>14. 1/2" x 1/4" x 1/4" (300)</p> <p>15. 3/8" x 1/4" x 1/4" (300)</p> <p>16. 1/4" x 1/4" x 1/4" (300)</p> <p>17. 1/2" x 1/4" x 1/4" (300)</p> <p>18. 3/8" x 1/4" x 1/4" (300)</p> <p>19. 1/4" x 1/4" x 1/4" (300)</p> <p>20. 1/2" x 1/4" x 1/4" (300)</p> <p>21. 3/8" x 1/4" x 1/4" (300)</p> <p>22. 1/4" x 1/4" x 1/4" (300)</p> <p>23. 1/2" x 1/4" x 1/4" (300)</p> <p>24. 3/8" x 1/4" x 1/4" (300)</p> <p>25. 1/4" x 1/4" x 1/4" (300)</p> <p>26. 1/2" x 1/4" x 1/4" (300)</p> <p>27. 3/8" x 1/4" x 1/4" (300)</p> <p>28. 1/4" x 1/4" x 1/4" (300)</p> <p>29. 1/2" x 1/4" x 1/4" (300)</p> <p>30. 3/8" x 1/4" x 1/4" (300)</p>		<p>31. 1/2" x 1/4" x 1/4" (300)</p> <p>32. 3/8" x 1/4" x 1/4" (300)</p> <p>33. 1/4" x 1/4" x 1/4" (300)</p> <p>34. 1/2" x 1/4" x 1/4" (300)</p> <p>35. 3/8" x 1/4" x 1/4" (300)</p> <p>36. 1/4" x 1/4" x 1/4" (300)</p> <p>37. 1/2" x 1/4" x 1/4" (300)</p> <p>38. 3/8" x 1/4" x 1/4" (300)</p> <p>39. 1/4" x 1/4" x 1/4" (300)</p> <p>40. 1/2" x 1/4" x 1/4" (300)</p> <p>41. 3/8" x 1/4" x 1/4" (300)</p> <p>42. 1/4" x 1/4" x 1/4" (300)</p> <p>43. 1/2" x 1/4" x 1/4" (300)</p> <p>44. 3/8" x 1/4" x 1/4" (300)</p> <p>45. 1/4" x 1/4" x 1/4" (300)</p> <p>46. 1/2" x 1/4" x 1/4" (300)</p> <p>47. 3/8" x 1/4" x 1/4" (300)</p> <p>48. 1/4" x 1/4" x 1/4" (300)</p> <p>49. 1/2" x 1/4" x 1/4" (300)</p> <p>50. 3/8" x 1/4" x 1/4" (300)</p>
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**NEW YORK** 25 N. 9th Street - Telephone 1000      **CHICAGO** 133 N. Dearborn Street      **BOSTON** 71 1/2 Broad Street      **ST. LOUIS** 407 N. 1st Street

For Actual Lengths See Descriptions on Margins



Mr. James Brennan, of the Will & Baumer Candle Co., and the Mason Printing Corporation, both of Syracuse, N. Y., were joint winners of the Martin Cantine Prize-Honor Contest for June. Note the remarkable detail in this reproduction. Printed on Cantine's Ashokan. \$200.00 prizes awarded monthly. Enter samples on your next job on Cantine's papers.

**T**HE cost of coated paper in any printed job is inconsequential in comparison to that of illustration, printing, labor and postage. For each dollar spent for quality in these elements you can get Cantine's Coated Paper for but a fraction of a cent more. Its effectiveness lends an added intrinsic value to every other dollar you spend. Put your next job on Cantine's Coated Papers.

Let us send you a sample book together with the name of a nearby jobber. Address The Martin Cantine Company, Saugerties, N. Y., Dept. 158. Manufacturers of fine coated papers exclusively since 1888.

**Cantine's**

**COATED PAPER**

- |  |                                     |  |   |                                       |
|--|-------------------------------------|--|---|---------------------------------------|
| <b>CANFOLD</b><br>SUPERFINE FOLDING AND PRINTING QUALITY | <b>ASHOKAN</b><br>NO. 1 ENAMEL BOOK | <b>ESOPUS</b><br>REGULAR NO. 2 ENAMEL BOOK | <b>VELVETONE</b><br>SEMI-DULL - Easy to Print | <b>LITHO C.I.S</b><br>COATED ONE SIDE |
|--|-------------------------------------|--|---|---------------------------------------|



## *"You Certainly Gave Us What We Wanted"*

**I**T PAYS the printer to see that the books he prints are bound in Molloy Made Covers. Take, for example, the case of The Star Rubber Company, Inc., of Akron, Ohio. Let us quote you from the letter written to us by their advertising manager:

"When we asked you to make covers for our 1925 'Star Helps to Sell,' we wanted a cover with character. *You certainly gave us what we wanted.*"

"One of our branch managers uses our 'Star Helps to Sell' to prepare prospective dealers for higher prices, and finally quotes prices which surprise his prospects as being agreeably fair."

Molloy Made Covers possess that air of superfine quality which quietly, unobtrusively conveys to the mind of the prospect the idea that here is an article or service entirely out of the ordinary. They are in perfect harmony with your fine printing. They reconcile your customer's prospect to his prices long before he knows what those prices are.

Sell Molloy Made Covers on your book jobs. You will receive full co-operation from us, sketch, samples and figures, in quick response to your letter outlining the proposition. Remember that the satisfied customer is the one who comes back. Molloy Made Covers help.

*MoCo Covers do for booklets what Molloy Made Covers do for books!*

THE DAVID J. MOLLOY COMPANY, CHICAGO, ILLINOIS  
2859 North Western Avenue

Prospect-Fourth Building, Cleveland      300 Madison Avenue, New York  
Carlton Publicity, Limited, London

# MOLLOY MADE

Commercial Covers  for Every Purpose

# Is it wise to give the customer the catalog envelope he *thinks* he wants?

**N**O dealer can escape responsibility for the envelopes he sells. When they fall down, the buyer usually looks to the store that sold them to him to make good—or he buys elsewhere next time.

The man who has spent hundreds, or perhaps thousands of dollars on a catalog, takes a big chance when he buys mailing envelopes only on a basis of lowest price.

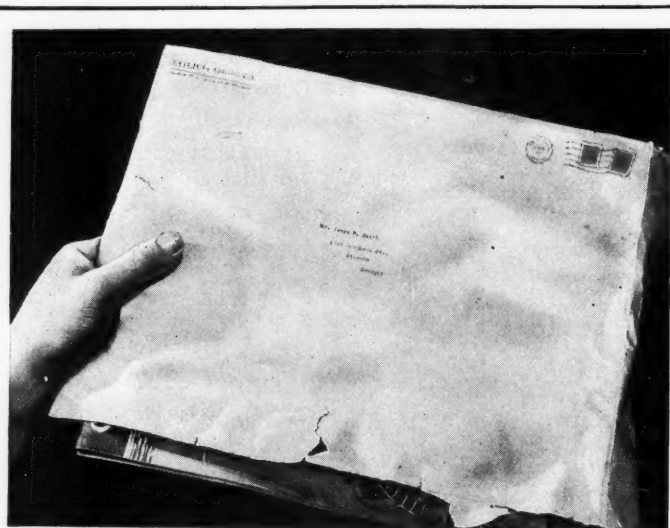
To sell a cheap envelope for a good catalog or booklet merely because the customer's first interest is apparently to get low price, may result in the loss of that buyer's business.

When a customer asks "how much?" before he thinks "how good?", the stationer or printer will do well to remind him of what he is going to expect from those envelopes.

If you can make him think about the rough road his catalog must travel—the mail chute, the post office sorter, the hard and roughly handled mail sack, the jolting mail truck, the pick-up and throw-off by the fast train—and the dollars he has spent to make a good catalog—he is pretty sure to pause before he commits those good catalogs to the tender mercies of "cheap" envelopes.

He may have printed 10,000 catalogs. But he's wise enough to know that the only ones that bring him orders are those that arrive—and arrive in good shape.

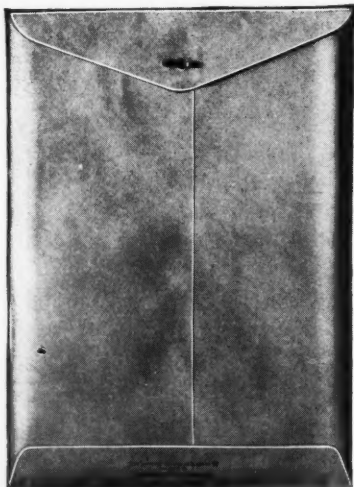
The customer you get to think along these lines is



The sender spent money to make a good catalog that would impress people and help sell his product. The inadequate envelope completely spoiled that impression by allowing the catalog to become soiled and torn.

nearly always ready to spend the trifling difference, perhaps less than half a cent each, for envelopes that will carry his catalogs *safely*.

When your customer wants catalog envelopes, wouldn't it be well, in your own interest, to remind him that he wants them for important work; and that to do that work they must be good, rather than merely cheap?



When you buy catalog or merchandise envelopes, look for the name "Improved Columbian Clasp" and the size number on the lower flap.

## Improved COLUMBIAN CLASP ENVELOPES

There is no stronger standard catalog envelope made than the Improved Columbian Clasp. The clasp is of malleable steel, anchored by four prongs in tough paper. The hole in the flap, through which the prongs pass, is reinforced with extra-tough rope stock.

The smooth prongs and the hole in the flap "register" accurately, in Improved Columbian Clasp Envelopes.

There are thirty-one useful sizes. They help you get away from the "made-to-order" nuisance,

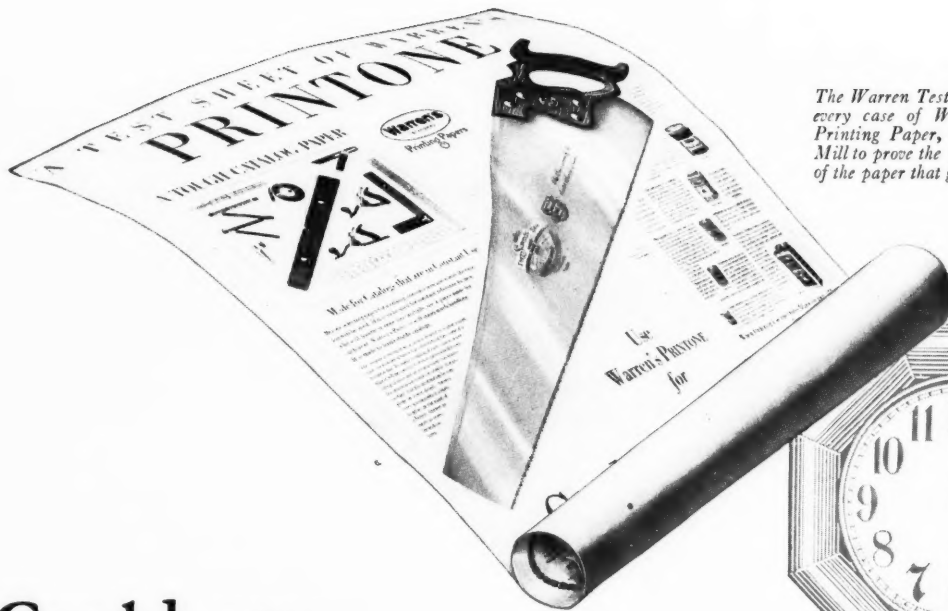
with its high costs and frequent delays.

Improved Columbian Clasps are packed in good boxes, strongly reinforced at the edges. Distributors' shipments are made in strong, new wooden cases, or in corrugated cartons, as preferred.

Your paper merchant carries Improved Columbian Clasps—or can get them for you from any of the manufacturing divisions of the United States Envelope Company listed below:

Location	Division	Location	Division
Worcester, Mass.,	Logan, Swift & Brigham Envelope Co.	Worcester, Mass.,	Whitcomb Envelope Co.
Rockville, Conn.,	Hartford, Conn.,	Indianapolis, Ind.,	W H Hill Envelope Co.
Springfield, Mass.,	Waukegan, Ill.,	San Francisco, Cal.,	Central States Envelope Co.
Springfield, Mass.,	Springfield, Mass.,	Philadelphia, Pa.,	Pacific Coast Envelope Co.
			Monarch Envelope Co.
			National Envelope Co.
			P P Kellogg & Co.

Endorsed by users everywhere as the best merchandise envelope



The Warren Test Sheet, which tops every case of Warren's Standard Printing Paper, is printed at the Mill to prove the printing qualities of the paper that goes into that case.

## Could you handle the make-ready of this form in fifteen minutes?

AT the Printing Testing Plant at Cumberland Mills it is often necessary to handle as many as thirty Test Sheet forms, with 125 impressions of each, in a single day, using only two Miehle presses.

Figure it out for yourself. It means about fifteen minutes to each form.

It is possible to handle the Warren Test Sheets at this speed because the hand-cut overlays of the make-ready are saved from run to run.

The lead-mould, steel-faced electrotyped forms and the overlays are filed vertically, very much as you file your letters and invoices. When a run of paper is to be tested, it takes but a few moments to put the form on the press, change ink and start running.

This leaves no time to experiment with press, ink and paper. Produced under such conditions, the Warren Test Sheet shows what results you may expect from that run of paper when you print it.

Some printers still have an idea that the Test Sheet is produced under no time limit, and that it shows how Warren Paper prints under *ideal* conditions. Next time you look at a Warren Test Sheet remember the form was

handled in approximately fifteen minutes, under conditions at least no better than those in your own shop, with the same undoctored inks your own pressman uses.

Paper that will produce, under these conditions, the results you see in the Warren Test Sheet must be good paper, the kind you must have to do good printing.

### Are you getting the Warren 1925 Direct Advertising Pieces?

The Warren Direct Advertising Pieces for 1925 are addressed to the business man. They tell him how he can make more profit by using more printing. The ideas in these booklets help in selling good printing. You can get copies, without cost, from any paper merchant who sells Warren's Standard Printing Papers, or by writing S. D. Warren Company, 101 Milk Street, Boston, Mass.

## WARREN'S STANDARD PRINTING PAPERS

Warren's Standard Printing Papers are tested for qualities required in printing, folding, and binding



1. BYRON WESTON CO. LINEN RECORD LEDGER:
2. BYRON WESTON CO. HINGED RECORD LEDGER:
3. B-W CO. WAVERLY LEDGER:
4. B-W CO. FLEXO LEDGER:
5. B-W CO. TYPOCOUNT LEDGER:

*✓ Leaders in Ledger Papers ✓*

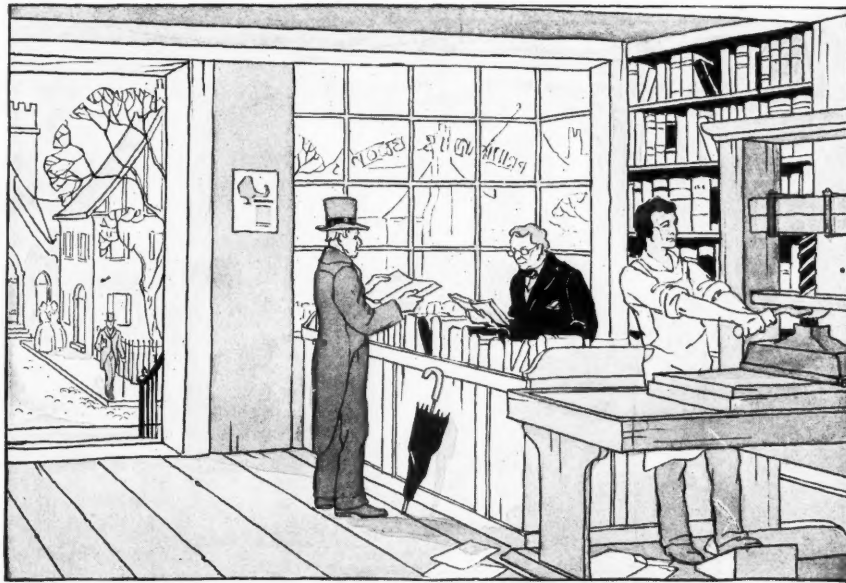


The Byron Weston  
Company Mill is the  
only one specializing  
in the production  
of Ledger Papers.  
Specialization spells  
supremacy.



**BYRON  
WESTON  
COMPANY**

**DALTON,  
MASS.**



# LANCASTER BOND

## "The Aristocrat of Bonds"



TO THE resources of money, material and equipment which the Gilbert Paper Company places behind *Lancaster Bond*, there is added the exceptional experience of the Gilbert Paper Company's *manpower*. To build a superior bond paper is the life business of these men, many of whom have been making Gilbert Quality Papers for thirty-five years

Manufactured by GILBERT PAPER COMPANY, Menasha, Wisconsin

### DISTRIBUTED BY

ATLANTA, GA. ....	S. P. Richards Paper Co.	MINNEAPOLIS, MINN. ....	The Paper Supply Co., Inc.
BALTIMORE, MD. ....	Barton, Duer & Koch Paper Co.	NEW YORK, N. Y. ....	F. W. Anderson & Company
BOSTON, MASS. ....	Carter, Rice & Company	NEW YORK, N. Y. ....	Bishop Paper Co., Inc.
BUFFALO, N. Y. ....	R. H. Thompson Company	NEW YORK, N. Y. ....	Conrow Bros.
CHICAGO, ILL. ....	Moser Paper Company	OMAHA, NEB. ....	Western Paper Company
CINCINNATI, OHIO ....	Chatfield & Woods Co.	PHILADELPHIA, PA. ....	Whiting-Patterson Company
CLEVELAND, OHIO ....	The Cleveland Paper Mfg. Co.	PORTLAND, ORE. ....	Blake, McFall Company
COLUMBUS, OHIO ....	Scioto Paper Company	PUEBLO, COLO. ....	Colorado Paper Company
DAYTON, OHIO ....	The Buyer's Paper Company	RICHMOND, VA. ....	Richmond Paper Company
DENVER, COLO. ....	Carter, Rice & Carpenter Paper Co.	SACRAMENTO, CALIF. ....	Blake, Moffitt & Towne
DES MOINES, IA. ....	Carpenter Paper Company of Iowa	SAN FRANCISCO, CALIF. ....	Blake, Moffitt & Towne
DETROIT, MICH. ....	Beecher, Peck & Lewis	SEATTLE, WASH. ....	Carter, Rice & Company
GREAT FALLS, MONT. ....	Great Falls Paper Company	SPOKANE, WASH. ....	Spokane Paper & Stationery Co.
INDIANAPOLIS, IND. ....	C. P. Lesh Paper Company	ST. LOUIS, MO. ....	Beacon Paper Company
LANSING, MICH. ....	The Dudley Paper Company	ST. PAUL, MINN. ....	Inter-City Paper Company
LOS ANGELES, CALIF. ....	Blake, Moffitt & Towne	SYRACUSE, N. Y. ....	J. & F. B. Garrett Company
LOUBVILLE, KY. ....	Rowland Company	TACOMA, WASH. ....	Tacoma Paper & Stationery Co.
MANILA, P. I. ....	J. P. Heilbronn Company	TOLEDO, OHIO. ....	The Commerce Paper Company
MEMPHIS, TENN. ....	Taylor Paper Company	TULSA, OKLA. ....	Taylor Paper Company
MILWAUKEE, WIS. ....	E. A. Bouer Company	WASHINGTON, D. C. ....	Barton, Duer & Koch Paper Co.
	EXPORT. .... Maurice O'Meara Company, New York, N. Y.		

Please Mention THE INLAND PRINTER When Writing to Advertisers.



## AN ACCIDENT IN A PAPER MILL

*Mill Owner . . .* "Mr. Jones, that car of Super Book you ran last night for Oldman Paper Co. does not match the color of their sample."

*Mill Supt. . . .* "I know, Mr. McClintic, but it is a beautiful sheet of paper. What shall I do about it?"

*Mill Owner . . .* "Run it over tonight, and send that first lot to SABIN ROBBINS. Tell them to get what they can for it—and we will have to take our loss."

## MR. PRINTER

# Where Do You Come In On This?

It occurs daily in one of the many thousands of Paper Mills thruout the Country—and we are the national distributors of these errors! It enables us to offer thousands of lots of good paper, at about two-thirds of their standard value.

We offer these in weekly samples sent to 15,000 printers from Maine to California. If you receive them, and are not giving them attention, you are overlooking an opportunity to increase your profits and sales. If you are not getting them, a postal will put you on our mailing list.

## The Sabin Robbins Paper Company

*Established 1884*

National Distributors of Paper Mill Jobs

MIDDLETOWN, OHIO

*Branch Warehouses:*

CINCINNATI, OHIO  
'Phone, Main 650

CLEVELAND, OHIO  
'Phone, Broadway 2194

DETROIT, MICHIGAN  
'Phone Cadillac, 0600

MILWAUKEE, WISCONSIN  
'Phone, Broad 5770

ST. LOUIS, MISSOURI  
'Phone, Ohio 9197



GENUINE  
**KERATOL**  
GUARANTEED  
REG. U.S. PATENT OFFICE  
"THE HIDELESS LEATHER"

## Buy It by the Mile — Not by the Hide

As beautiful as any animal leather, adaptable for almost any purpose where leather has been used and serving many fields of usefulness that leather cannot reach.

Careful technical control of the manufacture of Keratol insures uniformity of quality, color, and finish, and you receive only prime material which has been rigidly inspected.

Its rugged, durable texture, and the large selection in colors and grades make it adaptable to your needs.

*Send for Samples*

**The Keratol Company**  
190 Tyler Street, Newark, N. J.



# LINOTYPE BODONI BOOK

30 Point  
LINOTYPE Typography furnishes equ

24 Point  
LINOTYPE Typography furnishes equipment that

18 Point  
LINOTYPE Typography furnishes equipment that both guides

30 Point Italic  
*LINOTYPE Typography furnishes equ*

24 Point Italic  
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18 Point Italic  
*LINOTYPE Typography furnishes equipment that both guid*

14 Point  
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meeting every demand that can be made on  
type. It simplifies the practice of AMBITIOUS

7 Point  
LINOTYPE TYPOGRAPHY FURNISHES EQUIPMENT THAT BOTH  
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can be made on type. It simplifies the practice of ambitious  
composition, and as an actual part and RESULT OF THAT

12 Point  
LINOTYPE TYPOGRAPHY FURNISHES EQ  
uipment that both guides and responds to  
design, meeting every demand that can be  
made on type. It simplifies THE DEMAN

8 Point  
LINOTYPE TYPOGRAPHY FURNISHES EQUIPMENT THAT  
both guides and responds to design, meeting every de  
mand that can be made on type. It simplifies the prac  
tice of ambitious composition, and as an actual part  
and result of that simplification gives the LINOTYPE

6 Point  
LINOTYPE TYPOGRAPHY FURNISHES EQUIPMENT THAT BOTH GUIDES  
and responds to design, meeting every demand that can be made on  
type. It simplifies the practice of ambitious composition, and as  
an actual part and result of that simplification gives the Linotype  
user the material for composition, of a richness ATTAINABLE

## TYPOGRAPHY

### MERGENTHALER LINOTYPE COMPANY

29 Ryerson Street, Brooklyn, N. Y.

SAN FRANCISCO

CHICAGO

NEW ORLEANS

CANADIAN LINOTYPE LIMITED, TORONTO

*Agencies in the Principal Cities of the World*

BORDER: Matrix Slides, 5 Point No. 506 and 2 Point No. 400

Composed entirely on the LINOTYPE

Please Mention THE INLAND PRINTER When Writing to Advertisers.



If you could get the idea firmly fixed in the mind of your customer that business stationery is—or should be—a selling expense and an asset rather than part of the dead weight of operation in the office, there would be a great deal more fine quality paper sold, and a better situation in the printing industry with regard to competitive price cutting.

Perhaps the business man is right when he reckons as office expense the perishable wood pulp stationery he buys upon the basis of so many dollars and cents per thousand letterheads.

But a paper such as Crane's Bond—you might show him his letterhead upon Crane's Bond as a feature of your selling—a paper such as Crane's Bond is an advertisement in itself. It is made entirely of rags, *all new rags*. It has a fine old name. It has an impressive, masculine appearance, a stubborn durability. It represents prestige, high position, good taste, self-respect. Like a sales manager with a pleasant personality, it creates good will at every contact. And how many more contacts your customer's letters make than his executives!

A good salesman isn't an office expense. Neither is Crane's Bond.



## Crane's Bond

*It Has A Sponsor*

CRANE & CO. INC DALTON, MASSACHUSETTS

*Crane's Bond envelopes in standard sizes are carried in stock by Crane & Co. merchants*

Please Mention THE INLAND PRINTER When Writing to Advertisers.



## From somewhere east of Suez

TEAKWOOD from India . . . sandalwood from the ports of the Red Sea . . . and lacquerware from Benares. Each raw product will some day be made into a thing of beauty to be sought and bought—to be told and sold. To bring that beauty to market through story and picture is the duty of printing papers. That such is the supreme ability of Dill & Collins papers proves beyond question how worthy of the art of printing they are.

Watch for that spark of enthusiasm in the pressman's eye—when he is running Dill & Collins papers. Then look at the finished job. What a pleasure to find a paper which so faithfully translates the full beauty of the original object!

The 20 standard lines, coated and uncoated, are rigidly inspected at the mill. Write the nearest distributor for complete samples. Dill & Collins Co., 112 North Twelfth Street, Philadelphia, Pa.

# DILL & COLLINS

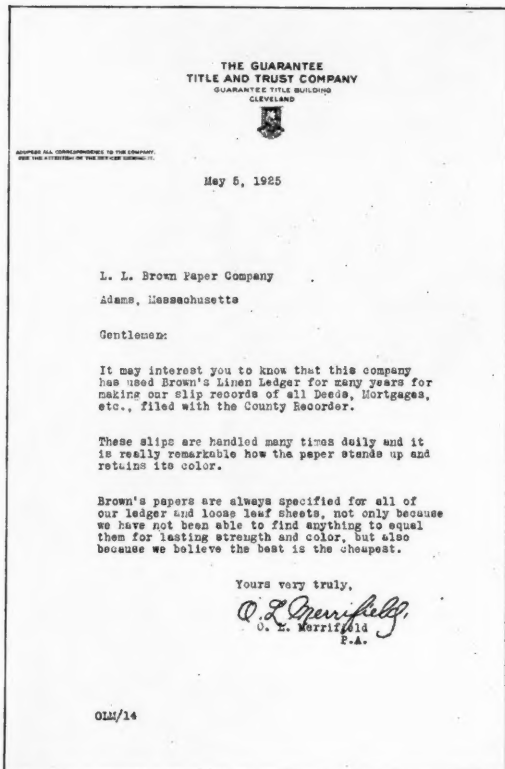
MASTER MAKERS OF QUALITY PRINTING PAPERS



### List of DILL & COLLINS CO.'S distributors and their offices

Atlanta—The Chatfield & Woods Company	New York City—M. & F. Schlosser
Baltimore—J. Francis Hock & Co.	Omaha—Carpenter Paper Co.
Boston—John Carter & Co., Inc.	Philadelphia—The Thomas W. Price Co.
Chicago—The Paper Mills' Company	Philadelphia—Riegel & Co., Inc.
Chicago—Swigart Paper Company	Pittsburgh—The Chatfield & Woods Company
Cincinnati—The Chatfield & Woods Company	Portland, Oregon—Blake, McFall Co.
Cleveland—The Union Paper & Twine Co.	Providence—John Carter & Co., Inc.
Concord, N. H.—John Carter & Co., Inc.	Richmond—Virginia Paper Co.
Des Moines—Carpenter Paper Company	Rochester—Geo. E. Doyle Company
Detroit—The Union Paper & Twine Co.	Sacramento, Calif.—Blake, Moffitt & Towne
Hartford—John Carter & Co., Inc.	Seattle, Wash.—Carter, Rice & Co.
Indianapolis—C. P. Lesh Paper Company	St. Louis—Acme Paper Company
Jacksonville—Knight Bros. Paper Co.	St. Paul—E. J. Stilwell Paper Co.
Kansas City—Birmingham, Little & Prosser Co.	Salt Lake City—Carpenter Paper Co.
Los Angeles—Blake, Moffitt & Towne	San Francisco—Blake, Moffitt & Towne
Milwaukee—The E. A. Bouer Company	Springfield, Mass.—John Carter & Co., Inc.
Minneapolis—Minneapolis Paper Co.	Tacoma—Tacoma Paper & Stationery Co.
New York City—Marquardt, Blake & Decker	Tampa—Knight Brothers Paper Co.
New York City—Miller & Wright Paper Co.	Washington, D. C.—Virginia Paper Co.

# “Nothing Quite Equals Brown’s Linen Ledger For Lasting Strength”



FOR 76 years that report has been coming in to us from business houses, public officials, and men of affairs.

And most of them go a step further—just as Mr. Merrifield does in his letter—

“Brown's Papers are always specified for all of our ledger and loose-leaf sheets, not only because we have not been able to find anything to equal them for lasting strength and color, but also because we believe the best is the cheapest.”

The percentage of buyers of paper who have learned by experience that the best always is the most economical is steadily increasing. To that type, it pays—in terms of confidence and future business as well as in immediate profits—to furnish L. L. Brown's ledgers, linens and bonds. For three-quarters of a century they have been the accepted standard of quality and value.

Greylock Linen Ledger with Brown's Flexible Hinge assures flat-lying pages in loose-leaf books.

L. L. BROWN PAPER COMPANY  
Adams Since 1849 Mass.  
New York Chicago San Francisco Los Angeles

## BROWN'S Ledgers, Linens and Bonds

BROWN'S LINEN LEDGER White, buff, blue	ADVANCE LINEN LEDGER White, buff, blue	GREYLOCK LINEN LEDGER White, buff, blue	GREYLOCK LINEN LEDGER with Brown's Flexible Hinge for loose leaf Books	BROWN'S FINE White, buff, blue, pink	BROWN'S LINEN Cream, blue, wove, lad
ADVANCE BOND White, buff, blue, pink	GREYLOCK BOND White	BROWN'S LINEN TYPEWRITER PAPERS	ADVANCE AND GREYLOCK TYPEWRITER PAPERS	BROWN'S MANUSCRIPT COVERS	







### Pictures Do Make a Difference

Children dread picture-less school books just as adults fight shy of unillustrated advertising. Good pictures do make a difference. Let our illustrations help you add life and compel interest to the advertising story of your customer.

\* \* \*

**Crescent Engraving Co.**  
Kalamazoo, Michigan

## It Makes Ink Print Smooth and Clean

**O**UR TICCO Non-Offset Compound has met with instant success and pressmen tell us that it is the most perfect neutral non-offset compound on the market. It prevents sticking together of printed sheets and does away with offsetting and picking.

Ticco Non-Offset Compound makes ink print smooth and clean. Try it!  
Send for sample.

**TRIANGLE INK AND COLOR CO. Inc.**  
MANUFACTURERS of FINE LITHO  
& PRINTING INKS for ALL Purposes

Main Office:  
26-30 Front Street  
Brooklyn, N.Y.



Service Office:  
13 So. 3rd Street  
St. Louis, Mo.



## SYMPATHY

Your artist has made a marvelous drawing. And now the problem is to convey it in replica to tens of thousands of critical prospects. Use "Vidalon Vergé," the laid paper which has greatest sympathy for the most delicate of line plates. Samples await your request.

**VIDALON<sup>HAND MADE</sup>PAPERS**  
*Canson & Montgolfier*  
461 Eighth Avenue  
NEW YORK CITY

## Refinements

**E**VERY time a new model of an automobile is brought out it will be found to contain many refinements not possessed by its predecessor.

The same is true of the Franklin Printing Catalog. Each time a Section is issued it is put through a refining process that enhances its value as a price guide although the selling prices may not be changed.

Improvements in style, in arrangement, or in presentation of important features, are some of the refinements continually being introduced.

The 60-day guarantee protects each prospective lessee.

*Write for Literature*

**THE INLAND PRINTER**  
632 SHERMAN STREET :: CHICAGO, ILLINOIS



## What PAPER for "the PAPERS"?

FOR the important documents of modern business, insurance policies, contracts, wills and bonds, an ordinary paper will not do.

For checks, for letterheads, the grade of paper used reflects the standing as well as the taste of the business house.

Many printers have satisfied their customers, and won new customers, by specifying the same paper—Old Hampshire Bond—for both classes of work. This paper not only retains its strength and color for generations on important documents, but also has the texture, feel, and air of quality that are most

desired for the stationery of the representative business house.

Old Hampshire Bond is readily available. It is durable, handles well on the press, can be die-stamped, lithographed, and engraved as well as printed.

Whether you want to meet Old Hampshire as a new acquaintance, or to refresh your memory of an old friend, we shall be glad to send you the sample book and sample sheets of Old Hampshire white and colors. You will incur no obligation by dropping us a line asking for samples.

HAMPSHIRE PAPER CO.  
SOUTH HADLEY FALLS, MASSACHUSETTS



# Old Hampshire Bond

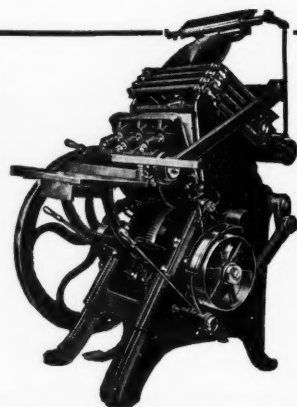
# PROUTY

*Obtainable Through Any Reliable Dealer*

## LATEST

Balance Feature  
Platen Dwell  
Clutch Drive  
Motor Attachment

(UNEXCELLED)



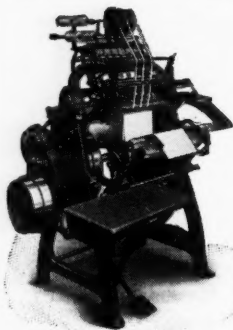
MANUFACTURED ONLY BY

**Boston Printing Press & Machinery Co.**

Office and Factory: EAST BRIDGEWATER, MASSACHUSETTS

THE ORIGINAL AND GENUINE  
**BREHMER'S**  
**Thread Book Sewer**

*The Printer's and Bookbinder's Best Buy*



¶ No alteration of needle bodies is required for the different sizes of books.

¶ The needles are straight and strong and therefore cheap.

¶ Output up to 70 sections per minute.

¶ Strong construction, simplicity of adjustment and minimum upkeep.

Brehmer Thread Sewers  
Brehmer Wire Stitchers

Brehmer Folders  
Brehmer End-Sheet Pastors

**GEBRÜDER BREHMER**

Leipzig-Plagwitz

Agents: HOFFMANN TYPE & ENGRAVING CO., New York  
112-114 East 13th Street

QUALITY ♦ ♦ ♦ ♦  
♦ ♦ SERVICE ♦ ♦ ♦ ♦  
♦ ♦ ♦ ♦ VALUE

Embodied in All  
Standard Line, Point Set

**{TYPE}**

Manufactured by

**Damon Type Founders Co.**

Incorporated

44 Beekman Street, New York

We Carry in Stock Ready for Immediate Delivery  
Chandler & Price Presses, Hamilton Wood and Steel  
Equipment, and Everything the Printer Requires



*We Carry in Stock:*

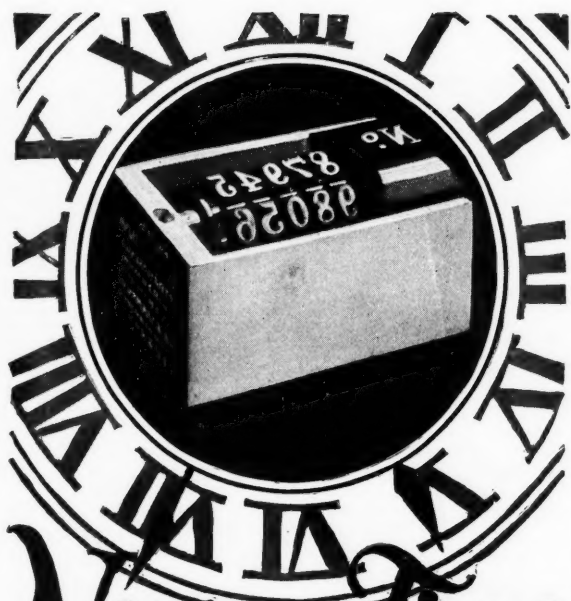
132 Items of Colored Book Paper

1522 Items of Cover Paper

**JAMES WHITE PAPER COMPANY**

"The Cover House"

219 WEST MONROE STREET, CHICAGO



*Now is the time*  
**to put these  
 Money-Makers  
 to work for you!**

**Y**OUR business should be starting up now after the summer slump. *This is the time to go after orders.*

How many of the orders you get will require numbering? How well equipped are you to handle such orders when you get them?

If your numbering machines are worn, if you could use more than you have, if you want to go out for the extra profit that numbering jobs bring—get in touch with your Type Founder or write us now. You will find Roberts Numbering Machines absolutely accurate, easy to use, easy to clean and profitable.

*Model 27 is now \$12*

*Model 28 is now \$14*

The Roberts Numbering Machine Co.  
 694-710 Jamaica Avenue Brooklyn, N. Y.

**ROBERTS**  
**Numbering  
 Machines**



## FLEXIBLE

PADS-IT is a padding compound which is applied cold. It remains flexible permanently—will not dry out—will not become sticky or stringy even if kept in a hot place—needs nothing added and is always ready for instant use. It has a pleasing odor—spreads easily and evenly—permits a quicker and neater padding job. Use PADS-IT for every kind of padding—it may be had in containers holding gallons and quarts.

Two  
 Colors



Red  
 White

## "5-A" Rubber Tablet Glue

No. 5-A is a commercial adhesive. A hot padding gum that dries quickly and always retains its original flexibility. No cheese cloth for reinforcement is needed—does not mould or separate, will not become stringy or brittle. May be had in two colors—white and brilliant red. With "5-A" you are always sure to receive the neatest padding job possible. Give it a trial and you will be convinced that you should use it wherever a hot padding gum is needed.

**The Commercial Paste Co.**

*Makers of 67 Different Adhesives*

Department 41

COLUMBUS, OHIO





### BE A LINOTYPE OPERATOR

Bennett holds world records on the Linotype. He has been conducting the world's best known typesetting school since 1915. Both Linotype and Intertype instruction. Practical course, six weeks, \$60; correspondence course with keyboard, \$28; Sinclair's famous mechanical book, \$10. Write for literature and learn what Bennett's School has done for men like you. Milo Bennett's School, Toledo, Ohio.

... LIKE MILO BENNETT ...

### DUNHAM-WATSON CO.

Successors to

## Frederick Dunham & Co.

PRINTING  
OFFSET & LITHO INKS

VARNISHES  
DRIERS  
DRY COLORS

638 SOUTH CLARK STREET

Chicago, Ill.

### Sandblom Quality Chases

Electric welded, polished steel. Supreme in strength, accuracy and finish. Standard sizes from stock. Real service on specials.

P. G. McCONNELL, District Agent, 424 S. Clinton St., Chicago, Ill.



**UGOLAC  
RAISING MACHINE  
AND COMPOUNDS**

The Ugolac Machine  
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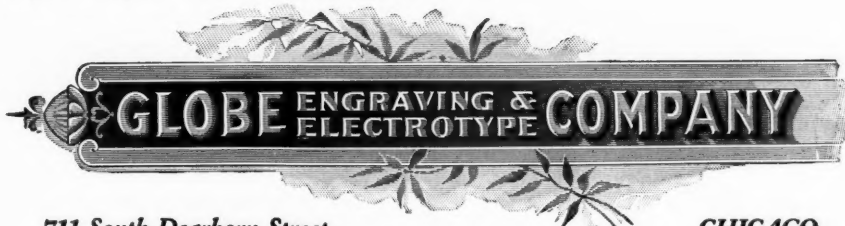
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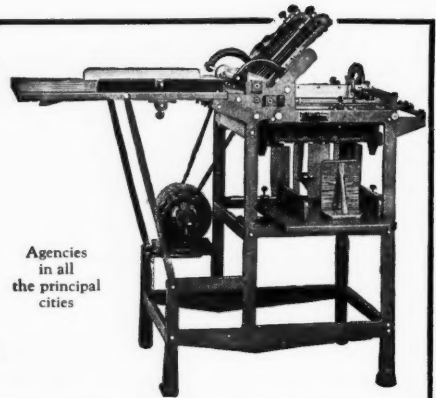
**CHICAGO**

# The LIBERTY

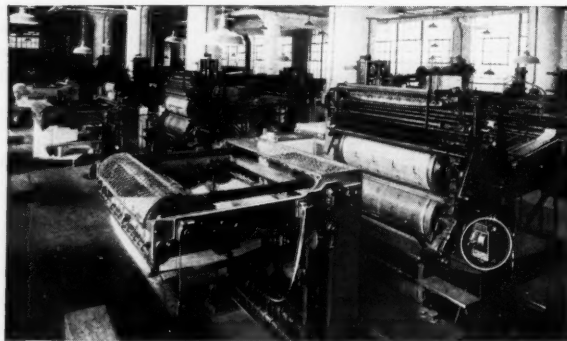
IF YOU feel "sort of dissatisfied" with the progress you are making "Join the Army" of Liberty users and sit "on top of the world."

The Liberty Folder Company, Sidney, Ohio

(ORIGINATORS OF SIMPLE FOLDERS)



Agencies  
in all  
the principal  
cities



Portion of main press-room, Prudential Insurance Company. The machine in the foreground is a Monitor Controlled Potter 34-inch by 46-inch press.

## The Monitor System Press Control in Prudential Plant

**M**ONITOR Control is used throughout in the new printing and binding plant of the Prudential Insurance Company. There are approximately 60 presses that are Monitor equipped as well as numerous auxiliary machines used for folding, paperslitting, book sewing, etc.

Users of Monitor Control on printing and allied machinery find that machine and motor troubles are greatly reduced and production increased. Better work results, spoilage is reduced and operators are left free to concentrate their minds on their work.

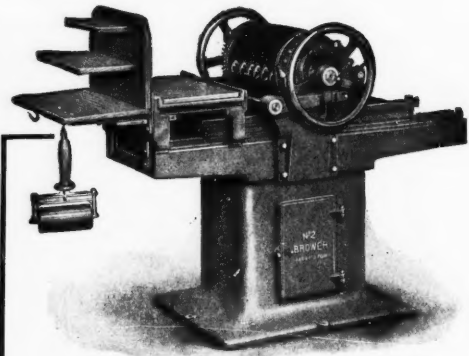
Write for Bulletin 2034

## Monitor Controller Company

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4020-1



## A Service Press

The worth of a proof press is determined by its service—by its dependability and its ability to print good proofs. Your customer demands proofs that can be easily read, and it is up to you to furnish them. He will be satisfied with nothing less. And as good proofs cannot be furnished without a good proof press, the B. B. B. proof presses are steadily gaining in popularity.

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B. B. B. No. 1 — Bed 14 x 26 Inches

B. B. B. No. 3 — Bed 26 x 26 Inches

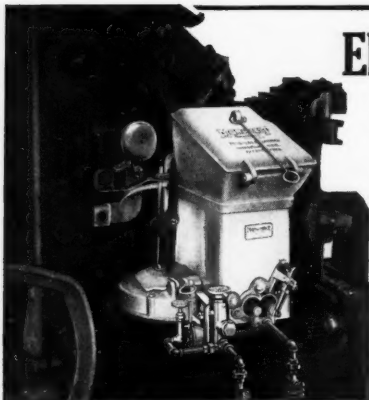
FOR PROVING IN COLORS TO REGISTER

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It Cleans as it Melts

50% less labor operations

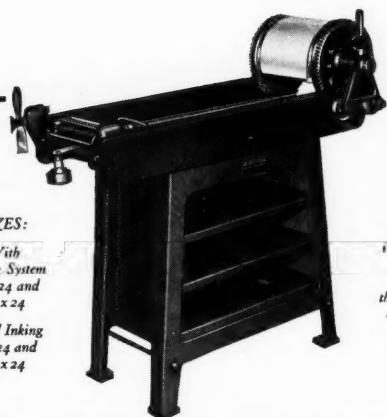
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*With Inking System*  
10 x 24 and  
12 x 24

*Hand Inking*  
12 x 24 and  
14 x 24

*Many improvements have been made in the design and construction of these presses.*

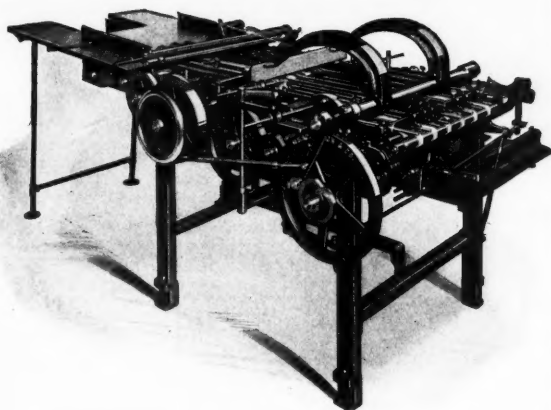
## Vandercook Rigid Bed ROLLER SERIES PROOF PRESSES

*One of the much used Vandercook models*

These simple and compact presses are without equal for the rapid production of good proofs on any work within their size that does not need to be fed to grippers. Their practical utility has been established by their use in the greatest plants in the world such as the United States Government Printing Office, R. R. Donnelley & Sons Co., The Curtis Publishing Co., The Henry O. Shepard Co., Chicago, The Amalgamated Press of London, England, etc. The five plants mentioned use a total of 30 Vandercook Roller Series Proof Presses.

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*More Economically because:*

Change of folds is very easy—saves time. Speed of folding the same on all sheet sizes. Due to exceptional strength of machine, folding continues accurately without resetting on long runs, even with stock weight variations. Design is such that sheets are always kept under control, eliminating spoilage and stops. Rigid construction gives freedom from breakdowns—no replacement parts to buy—machine always going.

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**Columbia**  
PRODUCTS

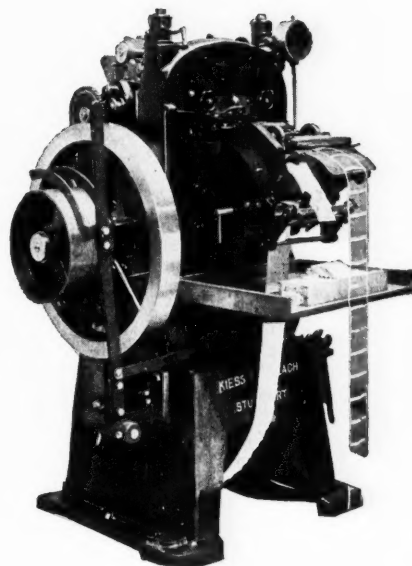
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*At Economical Cost*

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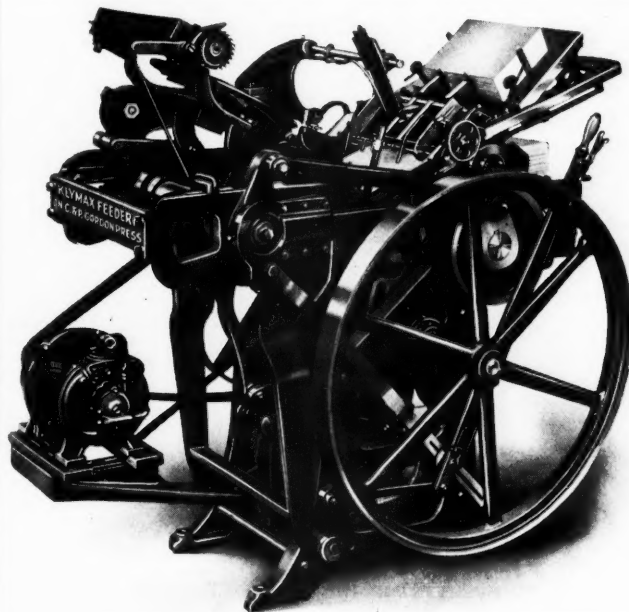
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CRAFTSMAN  
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*Also for Sale at all Selling Houses of BARNHART BROTHERS & SPINDLER*

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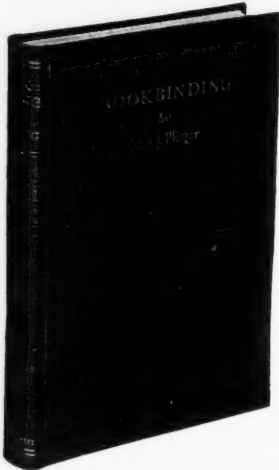
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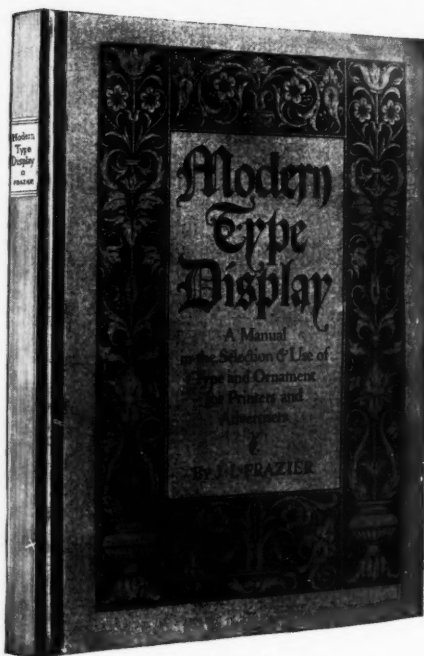
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To Printers  
Binding Definitions  
Paper Operations  
Manifold Work  
Sheet Work  
Forwarding Preliminaries  
Forwarding  
Decoration of Book Edges  
Loose Leaf Binders  
Punching  
Finishing  
Hand Tooling  
Stamping and Embossing  
Edge Gilding  
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Some Inconsistencies in Bookbinding

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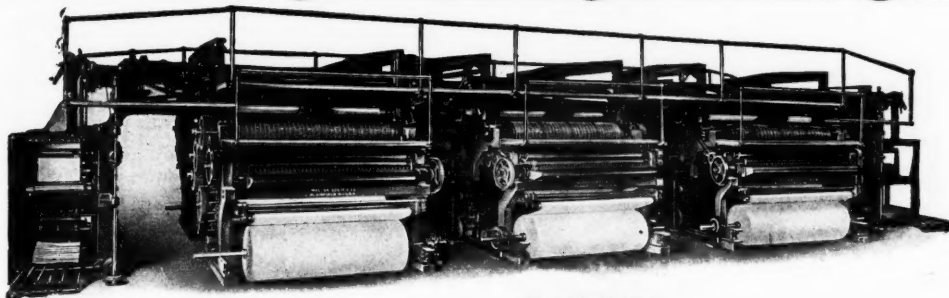
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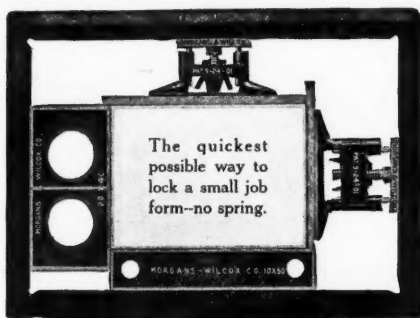


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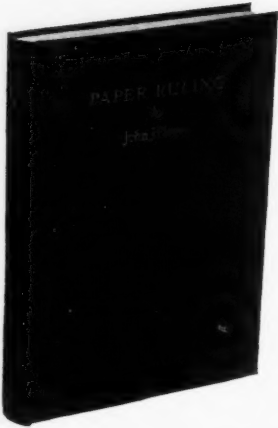
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The Disc Ruling Machine  
Ruling Machine Accessories  
Ruling Machine Parts  
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Care of the Machine  
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THE INLAND PRINTER COMPANY

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# A Book for Operators and Machinists

By JOHN S. THOMPSON

Author of "History of Composing Machines," "Correct Keyboard Fingering" and other works

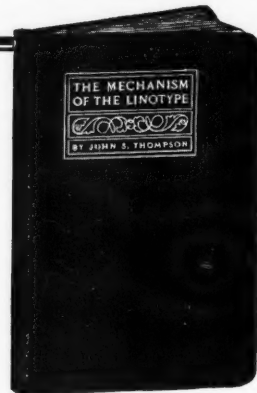
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1001

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6pt	15	18	20	23	26	29	32	35	38	40	43	46	49
8pt	13	15	18	20	23	25	27	30	32	35	37	40	42
10pt	12	14	17	19	21	23	25	27	30	32	34	36	
12pt	11	13	14	16	17	19	21	23	24	26	28	29	
14pt		10	11	13	14	16	17	18	20	21	22	24	
18pt			9	10	12	13	14	15	17	18	19	21	

TYPE	18	19	20	21	22	23	24	25	26	27	28	29	30
6pt	52	55	58	61	64	67	70	72	75	78	81	84	87
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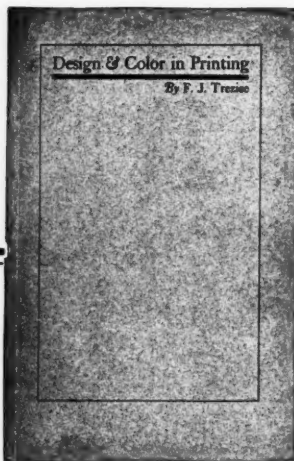
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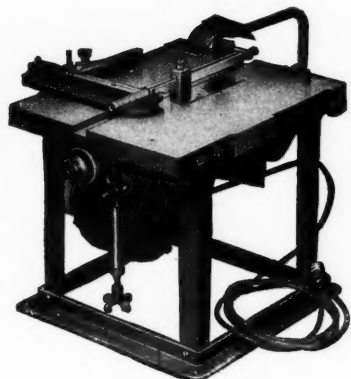
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# THE INLAND PRINTER

The Leading Business and Technical Journal of the World  
in the Printing and Allied Industries

Vol. 75, No. 6

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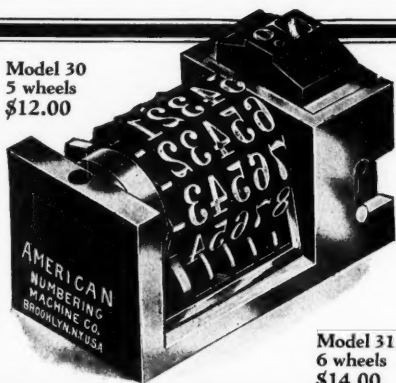
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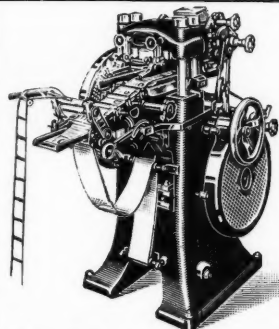
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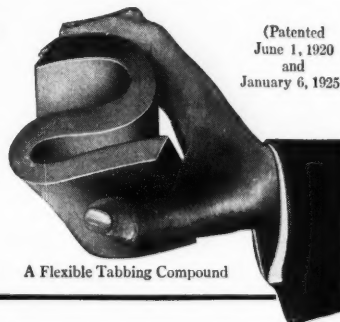
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The millennium is not here. I am not posing as a Moses who will lead all printers to a promised land of milk and honey.

## *BUT—*

We all know some few definite facts. Among them are these: (1) a great many printers are not satisfied with volume, prices, and profits; (2) the comparatively few who have, in recent years, specialized in advertising-printing have prospered exceedingly — have prospered in almost exact proportion to the degree of real service they have rendered their customers; (3) the field for such work is practically limitless; (4) what has deterred many printers from entering it is the lack of knowledge of just how to go about it. Are we agreed thus far?

All right, then — let's see how much farther we can travel together.

When a manufacturer in any line decides to compete for a certain kind of business, he first equips himself for it. If new machinery is needed, he buys it. If specialized skill is required, he finds and employs it. Maybe he needs a chemist — maybe an engineer — maybe a sales-manager who knows the trade.

In the case of the printer who seeks advertising-printing, no new plant equipment is necessary. The main thing is that he himself shall be sold on the idea. He must have confidence in the efficiency of advertising-printing and must demonstrate that confidence by using it himself.

But there's the rub. He has not been trained in advertising. He is not a skilled writer of copy — for himself, or for anyone else. Therefore it is this particular specialized skill which he must buy, until he has had time to develop it in himself — IF he will enter this most interesting and profitable and satisfactory branch of the printing business.

How many printers are there who are ready for this step ahead? That is what I am trying to find out.

I profess the ability to start them on the right road and keep them there. I can

supply the plans and the copy for their own advertising and for that of their customers. I know printing — practically. In the past twenty-five years, or more, I have convinced a number of people that I know quite a lot about advertising.

I KNOW that printers who have the willingness and the ability to follow through on my plans will find their businesses much more profitable.

I do not know how many I can take care of. That will develop as we go along. The details of my plan are not "canned." The general principles will apply to any business. Just what will be needed in each case will appear as we progress.

Those who are interested will write me something about their plant equipment and the kind of work which now makes up their principal output. Perhaps they will send along fairly comprehensive samples. In reply I will say what I think I can do for them and on what terms. Up to then no obligation on either side.

*Charles Austin Bates*

ABOLIAN BUILDING

NEW YORK



### MODEL 25

Two standard main magazines interchangeable with other Linotypes. Faces from both magazines mixed in the same line.

All magazines quickly changed from the front.

### MODEL 26

Just like the Model 25 with the addition of two standard auxiliary magazines.

All magazines operated from a single power-driven keyboard.



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# NEW ECONOMIES

## *Through MIXED Composition*

The ability to set different faces continuously from all magazines, mixing them when desired in the same line, has established new standards of composing room economy, not only on intricate composition but also on the average run of job work which calls for frequent change of size and face.

## MERGENTHALER LINOTYPE COMPANY

*Brooklyn, New York*

SAN FRANCISCO

CHICAGO

NEW ORLEANS

CANADIAN LINOTYPE LIMITED, TORONTO

*Agencies in the Principal Cities of the World*

